

Issue — 9

Out of Line

Manual





Manual

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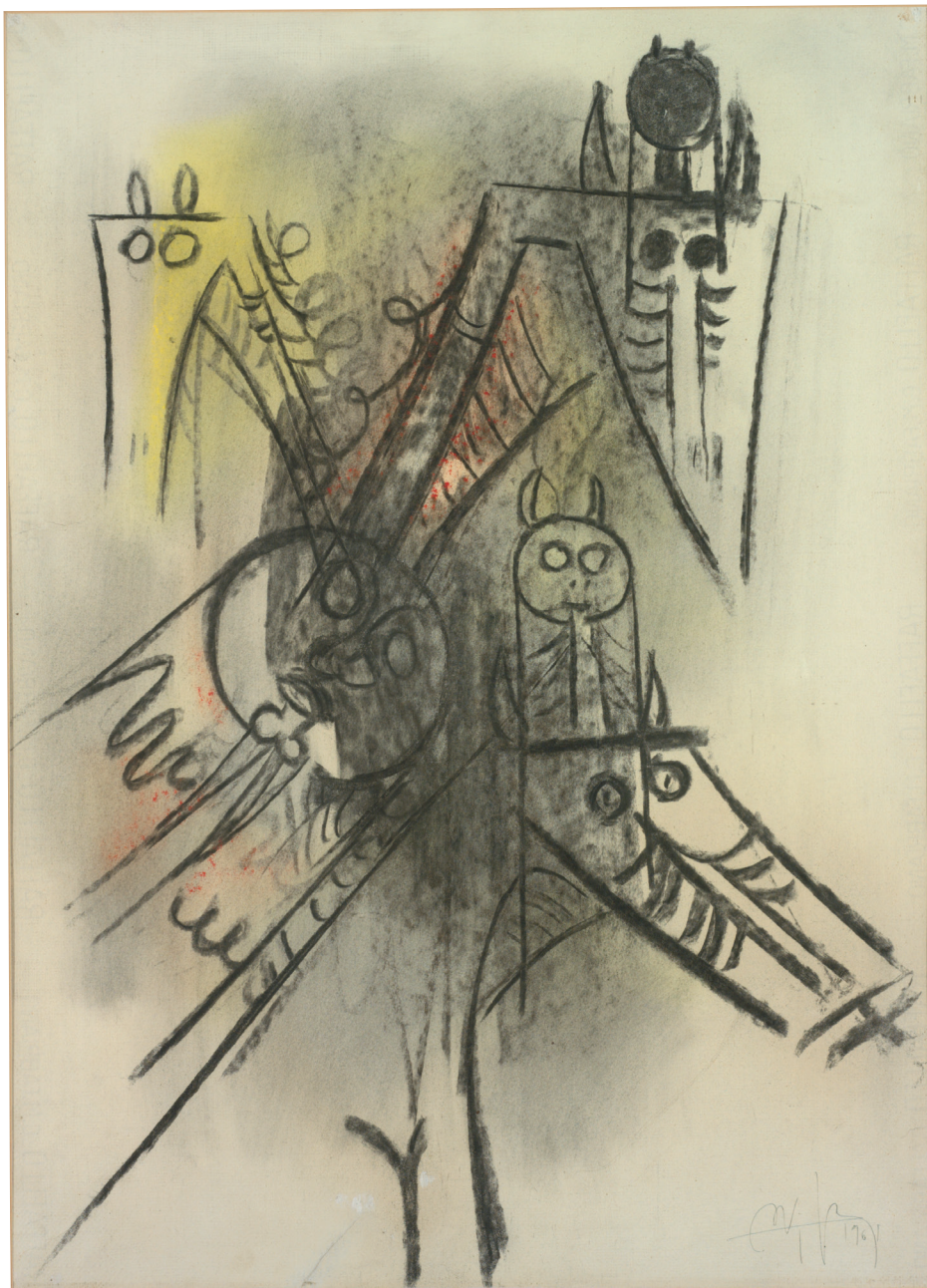
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(cover)

Raul Gonzalez III
American, b. 1976
Watchalo, Papa, Watchalo (detail), 2016
Mixed media on paper
35.6 × 27.9 cm. (14 × 11 in.)
Helen M. Danforth Acquisition Fund 2017.12
© Raul Gonzalez III





Wifredo Lam
Cuban, 1902–1982
Untitled, 1961
Charcoal, pastel, and gouache on paper
Image: 66.1 × 48 cm. (26 × 18 7/8 in.)
Gift of Arthur and Sybil Kern 2005.49.2
© 2017 Artist Rights Society (ARS),
New York / ADAGP, Paris

Fida Adely is an associate professor at the Center for Contemporary Arab Studies at Georgetown University and the Clovis and Hala Salaam Maksoud Chair in Arab Studies. Her publications include *Gendered Paradoxes: Educating Jordanian Women in Nation, Faith & Progress* (University of Chicago Press, 2012) and “God Made Beautiful Things” (*American Ethnologist*, 2012).

Reginald Dwayne Betts is the author of two collections of poetry and a memoir. *Bastards of the Reagan Era*, his latest collection of poems, was a winner of the Pen New England Award. He is a graduate of the Yale Law School.

Stefano Bloch is a cultural geographer and assistant professor in the School of Geography + Development at the University of Arizona. He was a bomber in L.A. for two decades.

Mimi Cabell trained in photography and the language arts; in her practice she interrogates “the image” and the different ways it is created through visual and textual grammar. She lives in Providence, where she is an assistant professor of design at the Rhode Island School of Design.

Namita Vijay Dharja is a sociocultural anthropologist and an architect specializing in urban South Asia. Dharja is interested in bridging design and social-science methodologies and theories, and explores anthropology, architecture, and urban planning to study social justice, human-object relations, ecologies, and urban political economy.

Douglas W. Doe is the associate archivist for the RISD Archives. His responsibilities include processing the RISD Museum’s archival records and providing reference services to museum staff. He holds a BA in history from Colgate University and an MA in history / archival methods from UMass–Boston.

Jared A. Goldstein helped represent the Kuwaiti detainees held by the United States at Guantanamo Bay, Cuba. He teaches constitutional law at Roger Williams University School of Law in Bristol, Rhode Island.

Lucinda Hitchcock is the head of RISD’s Department of Graphic Design, where she teaches graduate and undergraduate studios and focuses her interests around the shape of language. Her design practice, L_H Design, specializes in collateral materials for museums and galleries, including books, catalogues, wall text, posters, and exhibition graphics.

Jan Howard, the RISD Museum’s chief curator, is the Houghton P. Metcalf Jr. Curator of Prints, Drawings, and Photographs. Her research focuses on modern and contemporary art, including most recently the exhibition and publication *Drawing Ambience: Alvin Boyarsky and the Architectural Association*, co-curated with Igor Marjanović.

Kate Irvin is the RISD Museum’s head curator of costume and textiles. Her most recent exhibition is *All of Everything: Todd Oldham Fashion* (2016), and her upcoming shows include *Repair: Thrift to Resistance*. With Laurie Brewer, Irvin authored *Artist/Rebel//Dandy: Men of Fashion* (Yale University Press, 2013).

Douglas Kearney’s most recent collection, *Buck Studies* (Fence Books, 2016), is a CLMP Firecracker awardee and California Book Award silver medalist. *Publisher’s Weekly* called Kearney’s *Mess and Mess and* (Noemi Press, 2015) “an extraordinary book.” He teaches at CalArts.

Amber Lopez is the RISD Museum’s Nancy Prophet Fellow, working in the Education and Contemporary Art departments. Her research interests include antiracist museum practice and the significance of art by and reflective of people of the African diaspora. Her most recent project was curating the video installation *Ariel Jackson: The Origin of the Blues*.

Jeffrey Moser is an assistant professor of the history of art and architecture at Brown University. He specializes in the artistic and intellectual history of China during the Song–Yuan era (tenth to fourteenth centuries CE).

Sheida Soleimani is an Iranian American artist currently residing in Providence, Rhode Island. The daughter of political refugees who were persecuted by the Iranian government in the early 1980s, Soleimani inserts her own critical perspectives on historical and contemporary sociopolitical occurrences in Iran.

Craig Taylor is an artist and associate professor of painting at RISD. His work has been exhibited in numerous solo shows nationally and internationally, including at Sue Scott Gallery in New York, and Tests-Showroom in Berlin, Germany. He lives and works in Brooklyn.

two-sided
poster

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Out of Line

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Straight Lines and Right Angles

Reginald Dwayne Betts

In a poem, I once described a prison as all straight lines and right angles. I had forgotten that many a man has been known to stare at the spaces between the bricks in the wall, to imagine that those lines form shapes when they falter or curve. The line, there, suggesting the expectation of completion, the realization, and the faltering. About twenty years ago, I watched a young man spend hours completing a self-portrait. In it, though partially veiled by his hands, his eyes stared defiant. The image told a story: the eyes admitted to the outrage that a line had been crossed; the hands to the inability to do anything about it. Later, I would read Ashbery's "Self-Portrait in a Convex Mirror"—the lines of poetry leading me to the Italian Renaissance artist Parmigianino, Parmigianino leading me back to the kid. The kid used an ink pen to draw, held in a way that the shaft of the pen was nearly parallel to the table. His portrait was all lines, thousands of them, revealing and obscuring his face, turning the page into a dozen prisons.

The line all about distinguishing. Standing at the scratch line. Dropping someone a line. The line reminds me that there is kinship in the work I do as a poet and the work done by visual artists. Frost once told everyone that free verse is like playing tennis without the net, without the line. His point was that structure, form, is all a product of the line. A product of control and knowing what it means to abandon that control. Lines disrupt. They shape, turning syllables into song—into lyric. Lines elide and collapse. Lines are crooked. Chaos. Abundant—a line of poetry means one thing, a line of prose another, a line etched onto your body quite something else altogether.

And lines can be deceptive, also painful. Several months ago, I walked into an art gallery in Florida and saw Anselm Kiefer's sculpture *Language of Birds*. The armature of the intellect: manuscripts, broken chairs, torn pages. Built from materials that will decompose, that will break down, the fragility is held in what, frankly, can be called a monument. And springing from the heft: wings. I did not notice a single line.

The thing that no one tells you about getting a tattoo is how the line changes everything. Changes everything in a way that makes you notice the line in ways that you may have never considered. The centrality of the line. My only tattoo

is Kiefer's piece, sprawling across my back and arms. The first session Anil Gupta told me he would do the lines. Six hours of lines carved into my back and arms. The books, when I looked at the artist's stencil, were not books but lines, seemingly a thousand of them. Sitting in that chair, my body sweating, my eyes closed into slits, I could not tell where one line began and where one ended. The end of the line had become a myth, or a journey. The wings, a couple dozen lines etched into my skin like memory. It's hard to understand how the curves on a three-dimensional sculpture, when placed on paper, become, at some point, the intersection between line and illusion. And that in that process, when being carried out on a man's back that has become a canvas, redefines the concept of earning your lines.

This issue of *Manual*—themed Out of Line—is a collection about the way that lines disrupt, point outward. In poetry, the attention to detail one takes in crafting a line is all about making the line disappear, making something it holds to take front stage. Kiefer's sculpture, all those lines and angles, exists as metaphor in my head; on my back, it is a collection of lines that anyone who sees it knows it must mean more. The space between the lines creating the image of the books, the wings—the space around that argues for the importance of all that the lines hold. Out of line—or *you got me fucked up*, as someone might have said in my youth. A way to say, *the thing you think you know, ain't right*. The thing said, done, imagined: a crossed line. These lines we draw are all about history.

I wish I remember that kid's name. He, sitting in a county jail, turned the work of an Italian Renaissance painter into lines that captured his fears and mine. He only used lines, conceding, in a way, that the line could describe anything, cloud anything, and free you just as much as lock you down.



Robert Gober
 American, b. 1954
Untitled, 2000
 Color lithograph, color screenprint/embossment with hand drawing
 and erasure. © Robert Gober, courtesy Matthew Marks Gallery
 76.2 × 111.1 cm. (30 × 43 ¹³/₁₆ in.)
 Jesse Metcalf Fund 2003.10
 © Robert Gober, Courtesy Matthew Marks Gallery

From the Files

Bill of Sale for Sam
by Amber Lopez

Fall 2017

A peculiar document to discover in an art museum's collection, this bill of sale for a slave was gifted to the RISD Museum in 1945 by Major John C. A. Watkins, the former publisher of the *Providence Journal* and the great-grandson of Frank A. Huson of Milledgeville, Georgia. The handwritten bill records a transaction between William L. Curl, a slave trader, and Huson, a slave owner, describing in great detail an enslaved man named Sam.

The receipt provides Sam's name, age, height, weight, trade, and value. Despite the lengthy description—as one would see accompanying a product or commodity—the information is limiting. There is no insight to Sam's person, family, and life. Through research, one can learn about the individuals involved in his sale and acquisition, including their family lineage. However, Sam's history is lost, and his humanity relegated to his price value.

This purchase was especially unusual since it took place in September 1864, well over a year after the Emancipation Proclamation was issued in January 1863, freeing enslaved persons within Confederate states, and just two months before 30,000 Union troops marched with General William T. Sherman through Milledgeville, the capital of Georgia and a seat of power in the Old South.

Correspondence in the RISD Museum files suggests that the bill existed within a group. Watkins states in a letter to Gordon B. Washburn, the museum's director, in 1945, "Here are the bills of sale for the family slaves, which you may make use of as you see fit [. . .] the slave trader from whom [my great-grandmother] bought the 'four Negrows' for 'sevvin thousand' dollars." Further correspondence suggests the later transfer of the other documents to the Rhode Island Historical Society, however their location remains unknown.

The absence of these documents, and the subsequent scarcity of information regarding Sam's life, indicates some of the disadvantages researchers face while investigating the lives of formerly enslaved people. These issues also raise questions of whose histories have been and continue to be preserved, and whose have been erased.

Manual

Origin:	American
Object:	Bill of Sale for an Enslaved Person Named Sam, 1864
Materials:	Ink on paper
Dimensions:	13.3 x 20.3 cm. (5 5/16 x 8 in.)
Acquisition:	Gift of Major John C. A. Watkins 45.055

Receipt.

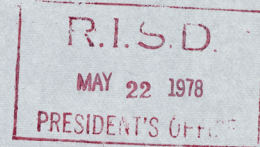
Received of Frank, ex. C. Hudson of
Milledgeville Georgia. Sept. 23 1864. the
sum of Five Thousand Dollars for a
certain negro boy named Sam. a slave
for life - aged about 32 years. five
feet ^{six} ~~eight~~ inches high - dark complexion
Weight about 150^{lbs} - a brick Mason by
trade ~~C. W.~~ Warrant. the boy. sound in
body & mind. and Warrant defend
the title against all person or persons

Wm. L. Hunt

Kathie R. Florshiem
263 Doyle
Providence, RI 02906
(401) 751-7991

May 23, 1978

Lee Hall, President
Rhode Island School of Design
2 College Street
Providence, R.I. 02903



Dear President Hall:

Until last week, I had never been ashamed to admit I attended RISD. I now shudder at the thought, simply because you, as president of the school, have refused to take a stand against what the Providence Police did to the show at Electron Movers Studio. Whether your faculty or students are directly involved is incidental. It is also incidental that you consider the work that was shown and confiscated to be good work. What is, however, essential, is that you recognize, as a representative of both the school and the artists' community, the right to express what the work that is now being called pornographic is expressing. You have been absent among those defending this right, President Hall, and your absence is very conspicuous.

Perhaps it is appropriate to remind you that if this attempt to censor the work coming from the artists' community succeeds, it will be only the first of many - and somewhere on down the road the artists' work you may consider worthy of defense, such as your own, will be the subject of this kind of censorship. You will have no way to defend yourself or anyone else because the precedent will already have been set.

It is possible that you are fearful of what may happen to the school should you take an active stand on this issue. It seems, however, more appropriate for you to act to defend this principle, because if you do not it will not be long before Captain Ricci and his G-men will think it is fair game to march into RISD's classrooms and studios, yanking work off the walls and demanding that teaching of obscene things cease.

I think you have betrayed RISD, the community of artists' that looks to RISD for leadership and yourself, as an artist, in refusing to take a stand on this issue.

Sincerely,

Kathie R. Florshiem '74 MFA Photography

cc: Bayard Ewing
Robert Jungels
American Civil Liberties Union

From the Files

Public Outrage and *Private Parts*
by Douglas W. Doe

“ANY SIZE ANY MEDIUM ANY THING ANYONE ANY PRIVATE ANY PART,” one solicitation said.

An ad appeared in the *RISD Press*, a weekly student newspaper, on April 14, 1978: “Private Parts—anonymous of course.” Subsequent ads provided more details of the collaborative exhibition, organized by RISD photography students. Denied gallery space on campus, the students moved to a fifth-floor loft at 125 North Main Street, the home of Electron Movers, a video-art collaborative formed by faculty and alumni from the RISD Film/Video Department, led by professor Bob Jungels. The show opened May 12, with primarily photographs plus paintings, drawings, contact sheets, and a coin-operated Polaroid photo booth for making private images.

Urged on by a city councilman, the Providence police visited the exhibition and Lt. Paul Yacavone, ignoring the advice of acting city solicitor Ronald Glantz, returned with a warrant and confiscated forty-three works amid a media circus. Most of the artworks were ruined when they were hauled out to the police van during a rainstorm. Yacavone had acted under Rhode Island’s new anti-obscenity law. RISD officials denied any connection to the exhibition, and their refusal to publicly support the artists only added to the controversy.

Fearing arrest under the new law, students refused to identify the organizers of the show and both they and faculty hired lawyers. A federal judge quickly dismissed the case, ordering the return of the confiscated works. The artists, led by photography student Lester Wisner, filed a class-action lawsuit against the city to recover damages for lost, damaged, or destroyed art works. The city finally settled in 1985, with most artists receiving \$100. The RISD Archives holds twenty of the more than one hundred works exhibited, as well as sometimes heated correspondence exchanged between President Lee Hall and RISD alumni.

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2.0" Photo.

RHODE ISLAND SCHOOL OF DESIGN PROVIDENCE, RHODE ISLAND 02903 TELEPHONE 401 331-3507

May 25, 1978

Ms. Kathie R. Florsheim
263 Doyle
Providence, Rhode Island

Dear Ms. Florsheim:

Thank you for your letter expressing your opinion regarding Rhode Island School of Design's relationship to the Providence Police and current exhibition at the gallery of the Electron Movers.

I must remind you that the exhibition was not sponsored by Rhode Island School of Design and is a matter for private citizens who are functioning independently as professional artists. I am interested, nonetheless, in your opinion.

Yours cordially,

Lee Hall

Lee Hall
President

LH/mm

WJ/WR
P.P.

Kathie R. Florsheim
263 Doyle
Providence, RI 02906
(401) 751-7991

May 30, 1978

President Lee Hall
Rhode Island School of Design
2 College St
Providence, R.I.

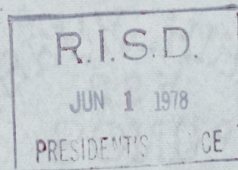
Dear President Hall:

You need not remind me that RISD did not sponsor the Private Parts show as your public statements to that effect made your position very clear. You have intentionally avoided the point of my letter. Whether or not RISD sponsored or was directly or indirectly involved in this show is irrelevant. The First Amendment rights that are at stake here involve the school regardless of its relationship to this show.

Your position on this issue is one of refusing to support the rights that are threatened by police action. This is an untenable stance. You have abdicated your responsibilities as a community leader and as an artist because you have adopted such a gutless approach. This issue which you so easily discard is not one between just the police and the "private citizens who function independently as professional artists," as you claim in your letter. It involves everyone in the community, and especially one who is the president of so well-known an art school as RISD.

As I said previously, I am very uncomfortable with any association I have with RISD because of your inaction. Furthermore, I think your spineless behavior is a disgrace. You are an embarrassment to the school, its alumni and to the community.

Kathie R. Florsheim
Kathie R. Florsheim



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Kathie R. Florsheim, Photographer
P. O. Box 2367-A
Providence, R.I. 02906
(401) 751-7991

July 5, 1978

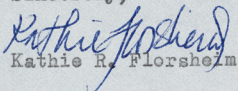
Lee Hall, President
Rhode Island School of Design
2 College Street
Providence, R.I.

~~PROFESSIONAL SERVICES RENDERED IN CONNECTION WITH THE FOLLOWING:~~

Dear President Hall:

I am writing to tell you that CITIART NEWS intends to publish the correspondence that passed between us regarding the recent "Private Parts Show". If I do not hear from you by Thursday, July 13, I will assume you will not object to having your response made public.

Sincerely,


Kathie R. Florsheim

RHODE ISLAND SCHOOL OF DESIGN PROVIDENCE, RHODE ISLAND 02903 TELEPHONE 401 331-3507

July 6, 1978

Ms. Kathie Florsheim
P.O. Box 2367-A
Providence, Rhode Island 02906

Dear Ms. Florsheim:

I did not write to you for publication but, rather, wrote only to you. I do not want my letter(s) published and do not give permission.

Thank you for asking.

Yours cordially,

Lee Hall

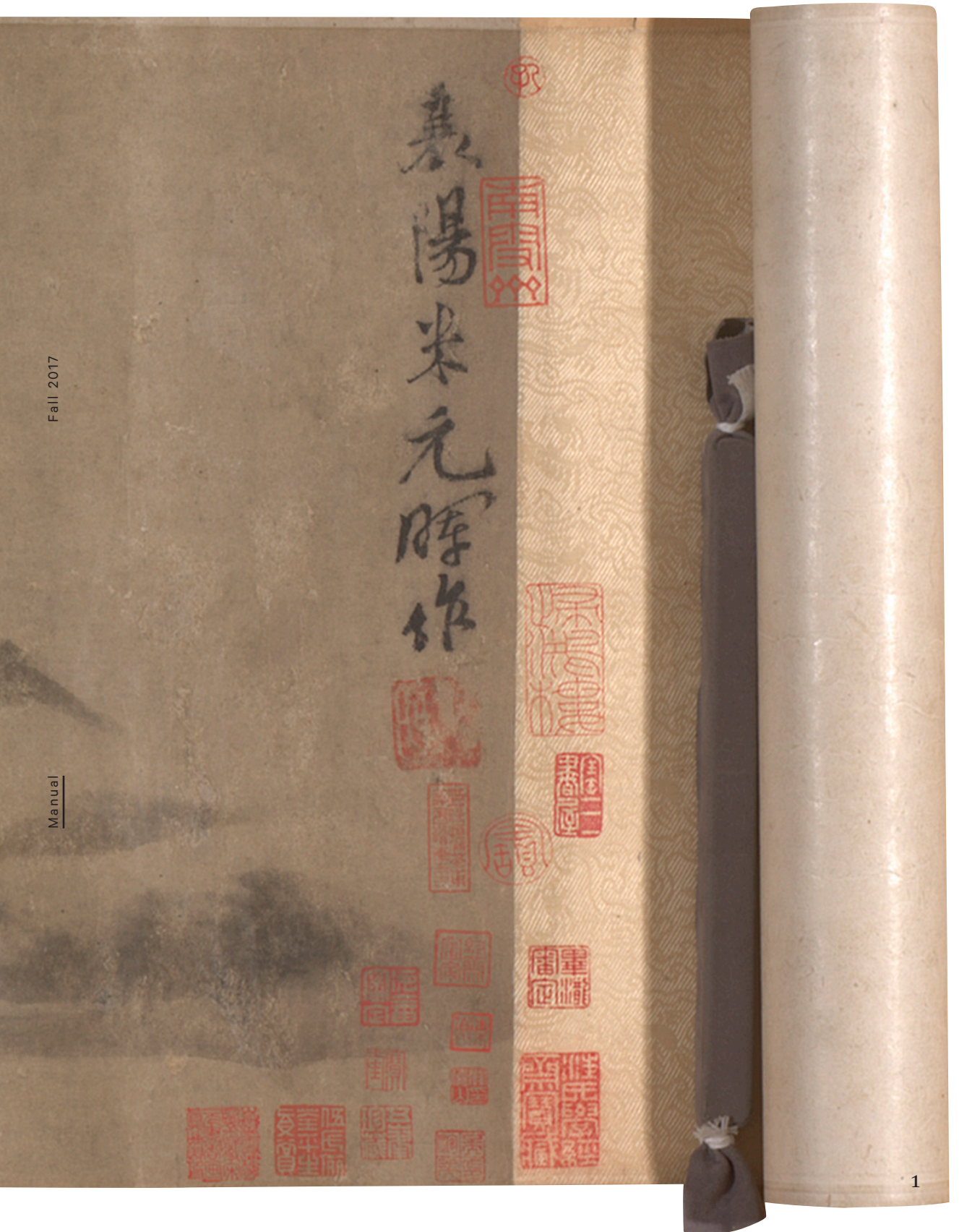
Lee Hall
President

*cc: Patata
Bewing*

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Mist as Method

Jeffrey Moser

Historians like lines. They like to line things up chronologically—to put what came first before what came after. They also like to line up their sources with their stories—to lay their narratives on points of evidence. Good histories sleep comfortably on beds of nails. When some of those nails are removed, or twisted, the narrative is discomfited, and our faith in the reliability of the history suffers. Classical, empirical history works in the idiom of line—it points, delineates, outlines, and circumscribes. Without lines, its network of points deteriorates, and the nails that once supported it begin to puncture its facade.

But some evidence is, by nature, less amenable to lineation. Some evidence merely gestures, vaguely, and in shadow. This is a story about one such gesture.

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FIG. 1

Attributed to Mi Youren
Chinese, 1074–1151
Cloudy Mountains (detail), no date
Ink on paper
199 × 32.4 cm. (78 1/4 × 12 3/4 in.)
Gift of Manton B. Metcalf 18.731

When accessioned by the RISD Museum in 1918, *Cloudy Mountains* (Yunshan Tu) was heralded as a major work by the important early Chinese painter Mi Youren (1074–1151), who together with his father, Mi Fu (1051–1107), is credited with developing an influential style of depicting verdant mountains cloaked in mist [Figs. 2–5]. Over the centuries, the father and son duo were celebrated by a succession of important critics, most famously the artist and theorist Dong Qichang (1555–1636), who regarded the Mi-style landscape as a critical link in the transmission of the Southern School lineage from the tenth-century painters Dong Yuan and Juran to the Four Masters of the Yuan (1271–1368). By the seventeenth century, artistic invocation of the style had coalesced around the so-called “Mi dot,” a diminutive lateral blot of dilute ink whose repeated application was used to build up the diffuse, indefinite mountains that characterized the style.

The acquisition of the painting by the RISD Museum came at the high-water mark for the esteem of Asian art in the eyes of the American art world. Under the influence of scholars like Ernest Fenollosa (1853–1908), a generation of private collectors and museum curators in the United States endeavored to build collections of Chinese and Japanese painting, and to find in these works evidence of a precocious Asian penchant for Impressionism. When tasked with explaining the value of paintings like *Cloudy Mountains* to American audiences, these proponents spoke not in traditional Chinese terms of lineage and brushwork, but of an ahistorical aesthetic that was at once modern and timeless. In 1924, L. Earl Rowe (1882–1937), then director of RISD, spoke of *Cloudy Mountains* using language that reflected both the aesthetics of his era and a personal knack for hyperbole. “Here is true impression,” he wrote, “that which the French have long sought for, with but moderate success.”¹

Such esteem did not endure. On June 23, 1930, Tomita Kojirō, curator at the Museum of Fine Arts, Boston, visited the RISD Museum in the company of Akiyama Teruo, a prominent art historian and curator at the Tokyo Imperial Household Museum (the predecessor of the present Tokyo National Museum). During the short visit, Akiyama was invited to opine on the quality of Museum’s growing Asian collection. *Cloudy Mountains* was among the works he examined. The Mi style of “ink play” (*mo xi*) had long commanded attention in Japanese circles, and the technique of rendering mountains with Mi dots was widely emulated by

¹ For a wider discussion of the history of the RISD Museum’s collection of Chinese painting, and more on the views of Rowe and his contemporaries, see Deborah Del Gais, “The Early Formation of the Rhode Island School of Design Museum’s Chinese Collection,” in *Collectors, Collections and Collecting the Arts of China: Histories and Challenges*, ed. Jason Steuber with Guolong Lai (Gainesville: University Press of Florida, 2014), 43–61.

Japanese painters during the Edo period (1600–1868). The misty mountains were, in that sense, as much a part of the Japanese artistic tradition as the Chinese. And Akiyama's knowledge of the tradition evidently led him to dislike what he saw that day in Rhode Island. Although the records of that visit do not explain his reasoning, Akiyama's conclusion was explicit. *Cloudy Mountains* was a fake.

With that single stroke, the once-celebrated painting was consigned to the dustbin of forgeries, copies, and other de-attributions that swelled at American museums in the 1930s and '40s, as the heady acquisitions of the turn of the century were increasingly subjected to scrutiny, museum curators began to recognize the degree to which many of the seals, signatures, and other marks of viewing and ownership on traditional Chinese paintings had in fact been retroactively added by later dealers seeking to increase the value of anonymous works. It is no exaggeration to say that one of the key mechanisms of the late imperial Chinese art market was the transformation—through false sealing and signing—of paintings “in the style of” such-and-such famous master into works “by” the master. Awareness of this reality sparked widespread doubt about many of the Chinese paintings that had flowed into American collections in the early twentieth century.

Like so many of its troubled kin, the “fake” Mi Youren was subsequently committed to storage, where it has remained, largely untouched and unstudied, for the past ninety years. Museum records indicate that it was examined in 1990 by Wu Tung, curator of Chinese art at the Museum of Fine Arts, Boston, as part of a conservation survey of the wider Asian collection. Wu added some specificity to Akiyama's dismissal, characterizing the work as a copy of the “late Ming” period (or early seventeenth century) “probably based upon an original” but lacking the “depth and richness characteristic of Mi's ink play.” But apart from that brief comment, and a reference by Deborah Del Gais in her important study of the history of RISD's Chinese collection, the work has gone unnoticed in the scholarly literature of Chinese painting. It was not included in the major postwar surveys of Chinese painting, nor featured in the studies of the art of Mi Fu and Mi Youren that proliferated in the second half of the twentieth century.

This invisibility is unfortunate, for no matter what one feels about the ultimate authenticity of *Cloudy Mountains*, it is unquestionable that it constitutes, at a minimum, an important record of the transmission and critical reception of the Mi style. To understand why this is so, let us turn our attention to the visual character of the work itself, and to the documentation inscribed on its surface.



2

Cloudy Mountains is a lateral composition measuring nearly two meters in length and one third of a meter in height. Painted in pale, monochromatic washes and diffuse blots of dilute ink, the painting portrays a distant range of low mountains set against an empty sky. A similarly empty expanse—suggesting water—extends along the lower edge of the composition, neatly framing the landscape within lateral bands of negative space. The foothills of the distant mountains extend forward at irregular intervals to form a winding shoreline of low hillocks and gentle rises, decked with trees. The trees are rendered simply, with no more than two or three limbs rising from straight trunks that emerge directly from areas of reserved white ground. These are backed by a continuous bank of clouds that cloaks the lower slopes of the mountains and meanders upwards, amorphously, into the high valleys. Here and there, a faint line accentuates an edge of cloud, giving it a cumulous, bodily presence. While the peaks of the distant mountains are all plainly visible above the clouds, the pale tone and muted forms of the wider painting convey the sense—herein lies the cue for Rowe’s notion of the work’s impressionism—that one is perceiving the landscape through a veil of mist. One could characterize the aesthetic vision motivating the Mi style as the challenge of painting clouds in mist.

The only sign of human habitation in the otherwise wild landscape is a distant pagoda rising from a notch in the hills roughly halfway along the composition [Fig. 3]. But unlike many other works of Chinese landscape painting, no paths beckon the eye

FIG. 2

Attributed to Mi Youren
Chinese, 1074–1151
Cloudy Mountains, no date
Ink on paper
199 × 32.4 cm. (78 ⅓ × 12 ¾ in.)
Gift of Manton B. Metcalf 18.731



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to the distant structure, and no figures suggest unfolding journeys within the land. The absence of foreground features and the uninterrupted water before the eye permits no access to the world beyond. The painting, in short, keeps the viewer at a distance.

The painting bears three inscriptions written in semi-cursive “running script” calligraphy. The six characters on its rightmost edge [Fig. 1] read: “Painted by Mi Yuanhui [Youren], of Xiangyang.” The other two inscriptions feature poems about the painting, signed with the by-names

of Zeng Duanbo (active ca. 1127–1130) and Zhu Dunru (1081–1159). The surface, seams, and mounting silk of the painting bear the impressions of fifty-two collector’s seals. Mounted after the painting are two additional pieces of paper, bearing a number of additional seals and a total of fourteen colophons signed by a succession of prominent officials, collectors, and other literati ranging from Han Xing (1266–1341) to Zhu Deyi (1871–1942). Interpreting the aggregate content of these inscriptions is well beyond the scope of this brief essay. Suffice is to say that, if they are genuine, they collectively constitute an important document of the way in which the historical understanding of the Mi-style landscape evolved over time.

When considering the question of the authenticity of *Cloudy Mountains*, two key factors should be kept in mind. The first is that all of the work’s features have

FIG. 3

Attributed to Mi Youren
Chinese, 1074–1151
Cloudy Mountains (detail), no date
Ink on paper
199 × 32.4 cm. (78 ½ × 12 ¾ in.)
Gift of Manton B. Metcalf 18.731



Issue—9



FIGS. 4 & 5
Attributed to Mi Youren
Chinese, 1074–1151
Cloudy Mountains (detail), no date
Ink on paper
199 × 32.4 cm. (78 ½ × 12 ¾ in.)
Gift of Manton B. Metcalf 18.731







analogues in the small corpus of approximately ten paintings that are generally regarded as good indicators of Mi Youren's oeuvre.² The painting's visual qualities—the horizontal composition, murky forms, abbreviated trees, coiling mists, and even the elimination of the foreground in favor of an expansive view at distance—are signature characteristics of the Mi mode.³ The composition echoes that of *Cloudy Mountains* [Fig. 6] in the collection of the Cleveland Museum of Art, while the monochromatic ink, diffuse forms, and “rootless” trees find clear parallel in a similarly named composition in the Metropolitan Museum of Art [Fig. 7]. Other works also bear Mi's signature, in a hand not radically dissimilar. The inscription of other writers' encomia directly on the surface of the painting—in the manner of Zeng Duanbo and Zhu Dunru's poems—was still unusual in the twelfth century, but certainly not unprecedented. In other words, there are no obvious red flags warning that the work is something substantially different than what it claims to be.

That said, there are a few characteristics encouraging caution. As Wu Tung remarked, the forms appear flatter than those of most Mi attributions. None of the identified seals on the painting itself predate the seventeenth century. Therefore, even if we accept all of the seals

FIG. 6

Mi Youren (Chinese, 1072–1151)

Cloudy Mountains, 1130

Handscroll, ink and color on silk

Image: 43.7 × 192.6 cm (17 ³/₁₆ × 75 ¹⁵/₁₆ in)Overall: 45.5 × 646.8 cm (17 ³/₁₆ × 254 ⁴/₁₆ in)

The Cleveland Museum of Art, Purchase from the J. H. Wade Fund 1933.220

© The Cleveland Museum of Art

2 My understanding of this corpus derives substantially from Peter Sturman, “Mi Youren and the Inherited Literati Tradition: Dimensions of Ink-Play” (PhD diss., Yale University, 1989), 444–501, whose study remains the most thoroughly documented survey of Mi Youren's oeuvre.

3 For a recent discussion of these characteristics, see Ju Hsi Chou and Anita Chung, *Silent Poetry: Chinese Paintings from the Collection of the Cleveland Museum of Art* (Cleveland: Cleveland Museum of Art, 2015), 50–55.

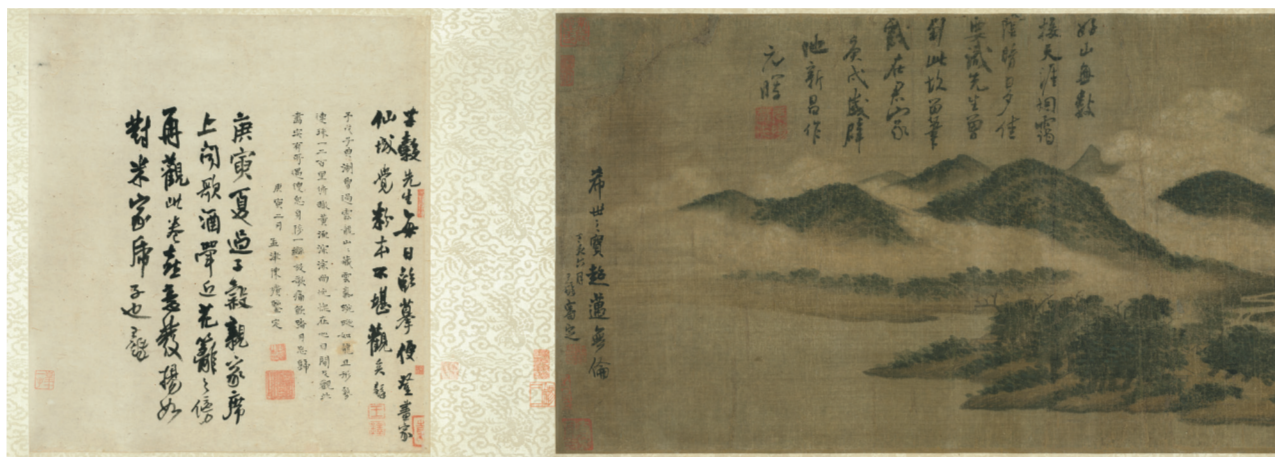




FIG. 7

Mi Youren (Chinese, 1074–1151)
Cloudy Mountains, before 1200
 Southern Song Dynasty (1127–1279)
 Handscroll; ink on paper
 Image: $10\frac{7}{8} \times 22\frac{7}{16}$ in. (27.6 × 57 cm.)
 Ex coll.: C. C. Wang Family, Purchase, Gift of J.
 Pierpont Morgan, by exchange, 1973 1973.121.1
 The Metropolitan Museum of Art

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as genuine, there is no direct evidence to demonstrate that the painting dates all the way back to the twelfth century. The presence of the early colophons offers no firm support [Fig. 8], since colophons were regularly separated from damaged works and remounted along-

side copies. The calligraphy and painting could be the work of a skilled seventeenth-century copyist. So no smoking guns for or against, just an assortment of qualities suggesting proximity. At best, all that we can reliably conclude is that the status of the work is indeterminate.

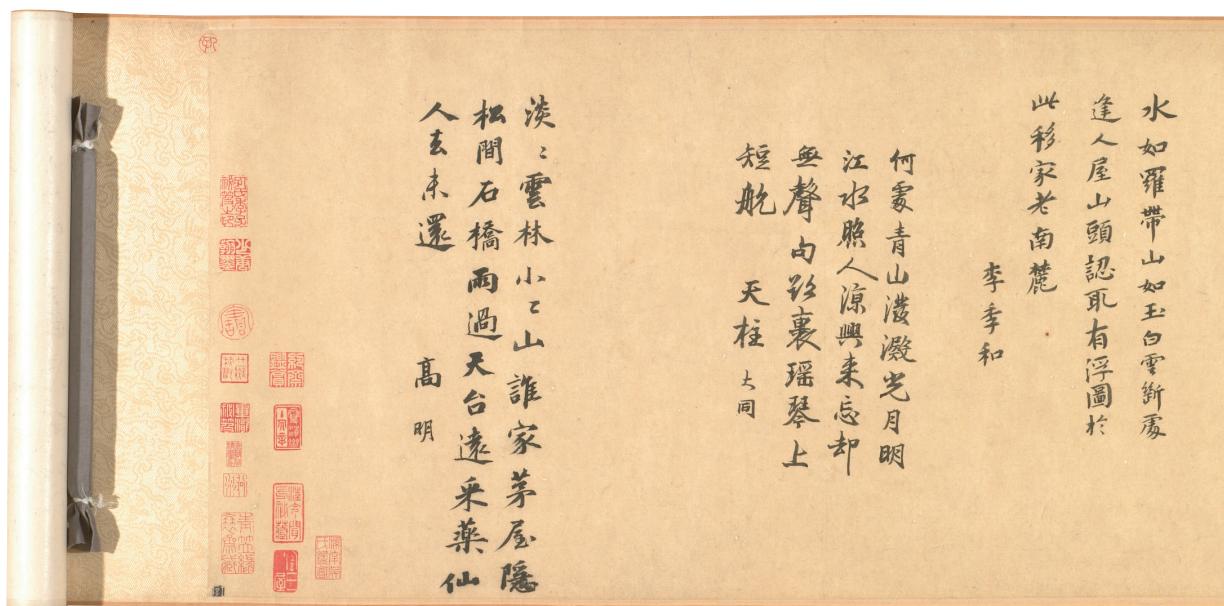
But—and this is the second key factor to consider—it is precisely this quality of indeterminacy that links *Cloudy Mountains* to the wider corpus of Mi Youren attributions. Of the ten aforementioned works that are most frequently associated with Mi Youren in the current literature,



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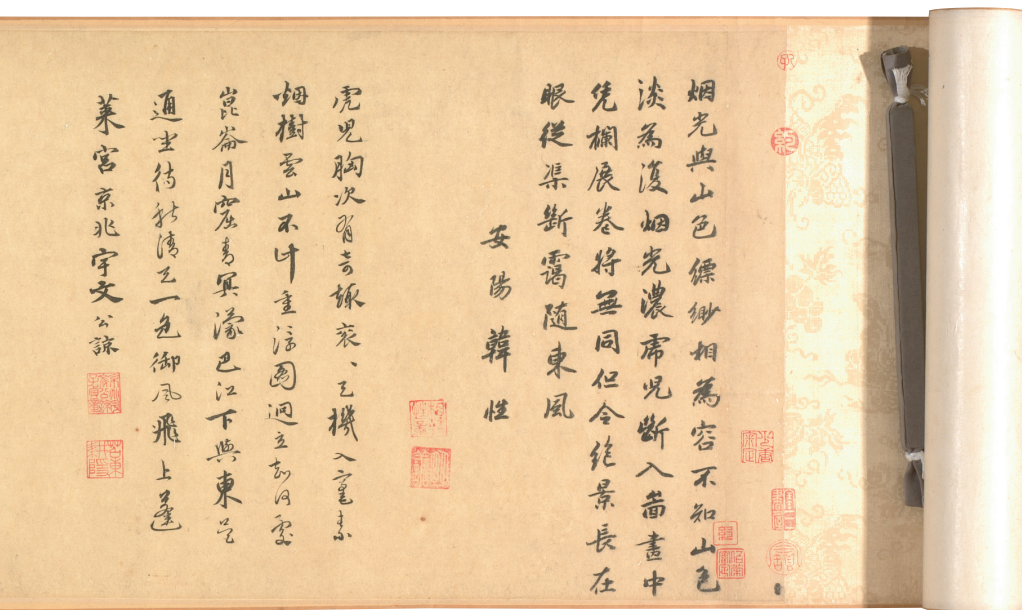


only one, to the best of my knowledge, is universally accepted as a genuine painting by Mi Youren.⁴ Every other work, in its visual character or documentation, leaves the critically minded with reason for concern. And a number of these “strong” attributions, like the RISD painting, lack early seals. Most scholars accept at least a few of the other paintings as genuine, but disagree about which ones they are. If the RISD Museum’s *Cloudy Mountains* is, as Wu Tung suggested, a “close copy,” it is certainly as close as the most marginal of these other attributions. As such, it seems unnecessarily stringent to exclude the RISD painting from discussion of the complex network of intermediary processes by which the art of Mi Youren was transmitted to the present. Instead, it would seem that we, as historians, should take our cue from the mistiness of Mi’s painting method. Rather than attempting to draw sharp lines between what is and is not a reliable Mi painting, we should endeavor to see the body of impressionistically attributed works from the only perspective that we can genuinely

FIG. 8

Attributed to Mi Youren
Chinese, 1074–1151
Cloudy Mountains (colophons), no date
Ink on paper
199 × 32.4 cm. (78 ¾ × 12 ¾ in.)
Gift of Manton B. Metcalf 18.731

4 This is *Marvelous Views of the Xiao and Xiang* (Xiao Xiang qi guan tu), in the collection of the Palace Museum in Beijing, China.



claim—as images of what has become diffused by the mists of the millennium that intervenes between what was then and what is today. We will probably never know for sure how exactly to draw the line from *Cloudy Mountains* back to Mi Youren, but if we want to be true to his method, then the painting certainly warrants a closer look.

Acknowledgments

This essay draws upon research conducted with the support of the Mellon-funded “Assemblages” fellowship sponsored by the RISD Museum and Haffenreffer Museum. I am particularly grateful to the staff of the Prints, Drawings, and Photographs Department at the RISD Museum, especially Jan Howard, Linda Catano, and Christin Fitzgerald, for generously facilitating regular viewing requests. I am also indebted to Li Xue, curator at the National Museum of China and visiting fellow at Brown University (2016–2017), who provided invaluable assistance in my study of the painting’s documentation. Professor Bai Qianshen, of Zhejiang University, also kindly offered his insights on *Cloudy Mountains* during a visit to the RISD Museum on February 23, 2017. Most of all, I must thank the students in my brushwork seminar at Brown University, who all contributed to my understanding of the painting and its history: Alyssa Cantu, Elaine Cheung, Rita Ding, Yumeng Fan, Mary Elisabeth Flinn, Tia Heywood, Claudia Jiang, Erica Kinias, He Ri Kwon, Jung Ah Lee, Xuchen Li, Jennifer Osborne, Xinyue Qian, Avery Semjen, Rose Sheehan, Diyang Shi, Moshe Steyn, Yixuan Wang, Dandan Xu, Bowen Yang, and Chen Ye.





Important Information About This Map

East Line: Service begins to three new stations on the 63 Street Extension, including **Lexington Avenue** (at 63 Street), **Roosevelt** (at 41 Avenue), and **21 Street** (at 21 Street). Weekday Q service will be extended to 21 Street, serving all three stations. During nights and weekend evenings, the Q will operate between 21 Street and Broadway-Lafayette Streets via the Avenue Local (continuing nights along the F route to Coney Island).

As of Monday, October 29, 1989, subway service is revised.

Double

Namita Vijay Dharja /
Stefano Bloch

Take

Namita Vijay Dharja: This portfolio of artist work, compiled from those who lived on New York's Lower East Side. A portfolio that voices dissent.

Entitled: *Your House is Mine*.

This portfolio of thirty-one posters¹ gathered in a cover made from salvaged wood. Reminiscent of aging, dilapidated homes, decayed through years of neglect and disrepair. Scarred and scratched plywood, with a gouged-out hole, materially representing the trauma of a neighborhood, torn apart. These works bound together through the salvaged stock of homes, abandoned and demolished, act as a claim for rights on the Lower East Side.

"Your House is Mine," they cry.

Drawing against a history of private property, from Adam Smith to the Chicago Boys, these images challenge territory. Boundaries and borders, they proclaim, serve to classify and segregate. Private property, they say, only accumulates. Stop furthering class inequality and enabling the gendered control of family.²

"Your House is Mine," shout the painted murmurs across urban walls. Practice an OCCUPY. A radical populist politics.³ RESIST.

This New York subway map that Stash Two takes, this lightweight pocket map, flapping flimsy in the wind, upon which commuters trace their routes onto and into the city. This New York public subway map, with its neat lines and programmed stops, organized, managed, and clean, leaves no space for those who labor to keep the city running with an equal clockwork efficiency. No spaces for their homes. No space for their children. Poverty and class

struggle seethe through the gaps in the subway lines. The graffiti forms an elocutionary shout, a reminder, "I exist, they are here, I am."⁴

Upon this map of rational lines, Stash Two scrawls two lovers' names—Stash and Nancy—limbs intertwined. Across this ordered city map, within and across its tracks and gaps. In metallic silver, blue, and black, with jagged edges, peaks, twirls, and swirls, he writes. Holding space, infilling, and being. See us, this city is ours as well.

Please recognize. "Your House is Mine."

The violence of urban development echoes through the chasms in colors, through the points and dips, the slips and slides of painted lines as they smash, crash, and peak. The bold lines that refuse to conform, that speak of a history erased, of homelessness, inaccessible healthcare, joblessness, and declining standards of education, which combine with systemic racism, gendered discrimination, AIDS epidemics, and gay rights denied.⁵ These entangled and dependent histories radiate through that simple subway map.

"Your House is Mine."

The sentence holds true today, evermore than it did before. It echoes across the world—Bombay, Bogota, Beijing—and circulates in the high rises of neo-colonial power. Stash Two reminds us of the roles artists play to evoke empathy and provoke and to imagine alternate visions. To form a powerful "means of resistance."⁶

"Your House is Mine."

1 With additional text and illustrations.

2 Friedrich Engels and Lewis Henry Morgan, *The Origin of the Family, Private Property, and the State* (New York: Pathfinder Press, 1972).

3 Andrew Castrucci, and Nadia Coen, eds., foreword to *Your House Is Mine: An Act of Resistance* (New York: Bullet Space, 1993).

4 Andrew Castrucci, email message to author, May 20, 2017.

5 Castrucci and Coen, *Your House Is Mine*, foreword.

6 Ibid.

Stash Two
Subway Map, from the portfolio
YOUR HOUSE IS MINE, 1993
 Screenprint on Mohawk vellum paper
 Image/sheet: 50.5 × 59.3 cm. (19 7/8 × 23 3/8 in.)
 Georgianna Sayles Aldrich Fund 2013.91.3.6
 © Stash Two



Stefano Bloch: To go “all city”—an adverb—is to move across the city and mark surfaces along the way. To be an “all-city” graffiti writer—an adjective—is to be widely recognized for such efforts. In pursuing all-city status, writers pore over maps, highlighting areas they have hit and identifying areas in need of attention on the next night’s bombing mission. The city map provides wayfinding for vandals, equipped with spray paint and markers, as they personalize space, garner fame, and have fun.

Writing graffiti, as a systematically practiced and stylized mode of marking urban infrastructure by members of a coherent subculture, started in Philadelphia during the late 1960s, and by the early 1970s became associated with New York City and its contentiously creative environs. By the 1980s, the gallerization of graffiti in New York was having as much of an enervating effect on the spirit of the transgressive subculture as zero-tolerance policing influenced by the broken-windows theory. But in Los Angeles, Chicano/a gang culture was influencing writers’ style of bombing, the placement of their tags, and their deeply superficial prolificacy and radical approach to marking space.

While curators on the East Coast profited from the taming of “graffiti art,” bombers on the West Coast boldly reimagined the aesthetic of the 60-mile-long metropolis of L.A. and its 500 miles of brutalist freeway walls.

But going all city became a universal goal among writers on both coasts by the early 1990s. Iconoclastic writers sought out fame and adventure even if they sometimes painted appealing compositions for the easy consumption of everyday audiences. “Graffiti art” that was painted with permission—with its elaborate lettering, complex color schemes, intricate lines, and developed backdrops—was simply the presentable face of an otherwise raucous community bent on personalizing the city by force.

Stash Two juxtaposes this conceit and aesthetic appeal with a name produced across a symbolic representation of the city and its lines of mobility. The title—Your House is Mine—likewise speaks to the hubris of the graffiti writer who actively, even obsessively, lays claim to space. Stash Two’s 3-D letters are printed across a 2-D surface in a quintessentially early 1990s East Coast style, with arrows, a star, and a heart encased within a blue outer border. The style of the piece dates the composition, whereas the desire to saturate the face of the city with one’s name is timeless.

Stash Two’s appeal to all-city status relies on the transit map as canvas—a representation of the formal city envisioned by planners, approved of by politicians, and executed by civil engineers. By painting their names on walls, utility poles, and along curbs, Stash Two and others show us that the urban landscape is a never-finished palimpsest. It is a collective endeavor in which ownership and authority are merely concepts and contested social constructs.

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Issue—9

Take

Carey Young
British American, b. 1970
Declared Void, 2005
Vinyl drawing and text on wall
339.1 × 339.1 × 339.1 cm. (133 × 133 × 133 in.)
Richard Brown Baker Fund for Contemporary
British Art 2009.38
© Carey Young

Double

Fall 2017

Jared A. Goldstein /
Mimi Cabell

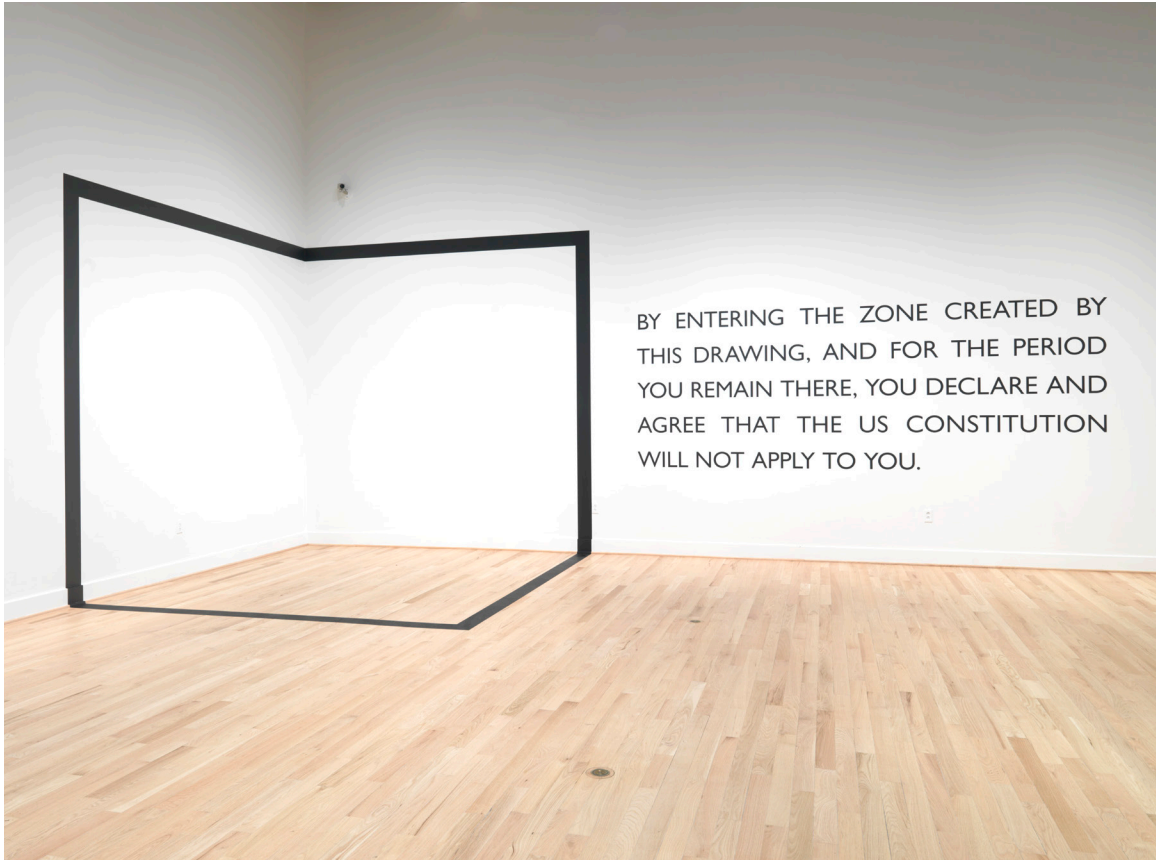
Take

Jared A. Goldstein: At first glance, Carey Young's *Declared Void* seems to suggest that it is arbitrary or even meaningless to distinguish between a space where the Constitution applies and where it does not. Marked off by black tape, the lawless zone looks no different than the area around it. We can freely enter or leave the space at will. Perhaps the protections offered by the Constitution are illusory as well, because we can see that there are no consequences if we enter the lawless zone or stay outside it. Maybe it is just superstitious to believe that a document written hundreds of years ago could somehow protect the rights to free speech, to equal treatment, and to freedom from excessive force in one space but not another.

Another moment's reflection should remind us otherwise. Recent history provides too many examples of what happens in spaces where law is absent.

Beginning in December 2001, the United States sent hundreds of foreign terrorist suspects to a detention facility in Guantanamo Bay, Cuba. Twelve of them were my clients. Military authorities believed that the U.S. Constitution would not apply there due to Guantanamo's unique legal status—it is under exclusive U.S. control but technically remains part of Cuba. Secret memos, since declassified, have made it clear that the military chose Guantanamo precisely for this reason. They wanted to create a secret prison outside the law.

In secret prisons there are no rules, no limits on how the prisoners can be treated. Torture becomes routine. In Guantanamo, some prisoners were water-boarded. Others, like my clients, were deprived of sleep for days and forced to stand in stress positions for eighteen hours at a time. With no law to stop them, the military believed that they could keep the



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prisoners in isolation indefinitely and give them no hearings where they could challenge their imprisonment, no books, no exercise, and no way to contact lawyers or their families, friends, or home governments. To break the prisoners' spirits, interrogators told them they would die in Guantanamo and no one would know or care.

It took years for U.S. courts to step in and declare that even on a military base in Cuba, the Constitution imposes limits on the treatment of prisoners.

The lawless zone in *Declared Void*, however, is no prison or torture chamber, but a quiet corner in the safety of a museum. Here, it makes no difference whether we say the Constitution applies or not. But the installation should lead us to contemplate other spaces—Abu Ghraib, Soviet gulags, Auschwitz—where law was absent. Or maybe we should think

about places closer to home—the state prison, a roadside where a policeman has pulled over a motorist for a broken taillight, or a public-school classroom where a teacher is about to punish a student. Are there any limits on what the guards can do to the prisoners, what the policeman can do to the driver, what the teacher can do to the student? In those spaces, it can make all the difference whether the Constitution applies.



Take

Mimi Cabell: A friend says that what she likes about Carey Young's *Declared Void* is that it makes her think about whether there are rules outside of language, and that so many borders are constructed in words. I can't escape the relationship between bodies and language, or rules as expressed through language, and bodies as where these rules meet resistance in the form of flesh. Or maybe I mean women; or maybe I mean the mutable boundaries of bodies.

Jared A. Goldstein/
Mimi Cabell

In an image of *Declared Void*, three people stand inside the cube delineated as being "outside" the reach of the Constitution. They are all static, paused. Two of them are talking together, the other stands by herself. There is no urgency in their body language, and this feels like the schism of the piece. The ease and languor one can walk "into" or "out of" the "piece." There is no moving through, or any suggestion of transition, you are either in or out. To enter the delineated space renders one "void," but is this a form of freedom or imprisonment? To outline this space in this way brings our attention to space itself; once we have this site outside the reach of the Constitution, we must query the nature of the space to which the Constitution does apply, because is there any difference between the two? Young spoke about *Declared Void* in reference to the black sites instituted by President George Bush, and the "enhanced" interrogation techniques that occurred at them, and the piece is meant to bring attention to these extrajudicial spaces. But for me it points to the space we all inhabit here in the United States, and how in this country, pockets exist everywhere,

and sometimes force is applied with excessive zeal, and sometimes it is not applied at all. Bodies have been harmed; people are dying.

So what if you choose to enter that space? What happens? Maybe the point is that nothing happens, and that while the Constitution is a physical thing, its physicality is irrelevant, and its project, its reach in language, is only rendered visible when it collides with bodies, when it is dispatched on them.

The three people in this image do not feel the law collide with them, its force. *Declared Void* is a proposition, an invitation into an imagined space, a theoretical space, a constructed space, a performative space. Does a person need to feel it? How? What would constitute feeling? Rebecca Solnit writes about the difference between our perceptions of thought and feeling, and in *The Mother of All Questions* details the history in which women's work has always been stripped of its authority and placed in the realm of "feeling," thereby undermining its intelligence, rigor, and expertise. Maybe the point is that we continue to fail to develop diverse perceptions of what power, authority, and knowledge look like. Choice is an illusion.

So let us address the Constitution, this product of racism and patriarchy, through the lens of feeling. Yes. Let us pause and feel for a moment. Stay there.

Carey Young
British American, b. 1970
Declared Void, 2005
Vinyl drawing and text on wall
339.1 × 339.1 × 339.1 cm. (133 × 133 × 133 in.)
Richard Brown Baker Fund for
Contemporary British Art 2009.38
© Carey Young
Courtesy Paula Cooper Gallery, New York

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Double

Take

Fida Adely /
 Lucinda Hitchcock

Fall 2017

Manual

Fida Adely: Among the most iconic images of Egypt's Arab Spring was that of soldiers beating and dragging a veiled woman in an abaya and, in the process, disrobing her to reveal her blue bra. This aggression on a female body before the eyes of the world crossed a line for many Egyptians. Protests that followed took up the slogan "Egyptian girls are a red line." There was something particularly jarring about seeing this woman dragged through the street, beaten and exposed. The male protestor near her, who was also viciously attacked, got little attention. Men's bodies have never enjoyed the protections women's presumably hold. It was the rupture of this gendered division of repression that emboldened protestors. The regime was clearly out of line.

The Blue Bra Girl became a poignant symbol of official repression—a symbol taken up by protestors, artists, and scholars. The regime scrambled to discredit Blue Bra Girl on state television, even suggesting that the choice of a blue bra itself was out of line. *Why would a modest woman in an abaya be wearing an attractive blue bra?* It was auspicious that her bra should be blue that day—the blue of the Nile, a national treasure. One wonders what accusations pro-regime supporters would have hurled if her bra were Islamic green, or a racier communist red.

Egyptian women have protested throughout the past century, their participation in the streets always a potent but contested political symbol. Like their male counterparts, women protestors must legitimize their participation by emphasizing their nationalist goals, but they also must affirm

their gendered roles (as mothers of the nation and protectors in their own right) and their pure intentions. Those who seek to delegitimize women's participation do so by calling into question their morals and scrutinizing their bodies, a phenomenon not unique to Egypt by any stretch. The virginity testing forced on female protestors by Egyptian authorities is one particularly egregious manifestation of such scrutiny.

After the Blue Bra Girl incident, protestors demanded "protection" for Egyptian women and called the men of the regime to account. Activism often demands we work with dominant norms or moral ideals to make claims to justice. Discursive messages such as *Protest is American*, *What would Jesus do?*, and *Treat us like you would your sister* can re-inscribe, strengthen, or upend prevailing norms. The failure to protect the Blue Bra Girl—the beating and stomping of her body and the bodies of those who came to protect her—served as one of those moments when being out of line might rewrite the lines.

The Blue Bra Girl remains a powerful political icon. Ganzeer's caption, "Of course the army protects the revolution," drips with sarcasm, as the Egyptian army has systematically repressed all forms of activism, particularly since the overthrow of President Morsi in 2013. But they can't ban the political memory of these events, or the emblem of the blue bra.

Lucinda Hitchcock: *Blue Bra Lady*, like many political-protest images before it, operates using a few key graphic principles: visual simplicity, reductive forms, and immediate recognition. This sort of artwork relies on well-known or preexisting imagery, has a clear narrative, and is easily reproducible. In this instance, Ganzeer uses artistic license to pull a young woman from a viral news story and present her in the form of a visual icon. The “girl with the blue bra” was, in fact, a protester assaulted by army soldiers in Egypt in 2011. The photographic image that captured her assault was distributed in print and on screen. It became so well known that it took on symbolic meaning and began to appear around the city in other forms.

While Ganzeer’s *Blue Bra Lady* is very much a product of today, its legacy is rooted in such polemical paintings as Turner’s *Slave Ship* (1840) and Picasso’s *Guernica* (1937), which visualized the stark realities of the Atlantic slave trade and the bombing

of Basque civilians during the Spanish Civil War, respectively. It’s also an example of a political poster, a form whose history is intertwined with the visual propaganda and advertising design of the Modern era. John Heartfield, an anti-fascist artist from the 1930s, is considered progenitor to much of the successful political artwork we see today. His early subversions of “found” imagery opened the door to later artists such as Gran Fury, the Guerilla Girls, Barbara Kruger, and Banksy, to name just a few.

Iconic photos of the power of one unarmed individual against a multitude have been used repeatedly in various media and by numerous artists. A recent example is the Reuters photograph taken during a protest against police brutality in which Leshia Evans, standing alone, cool and collected in a flowing dress, stares down a battalion of armed combat police. It instantly recalled another image: that of a lone man facing a column of tanks during the 1989 Tiananmen Square protests. Earlier images of Vietnam War protesters stuffing flowers into the barrels of police rifles worked in the same way. Simple stories of right against might, presented in easily reproducible visual forms, become perfect fodder for the creation of iconic imagery with staying power.

Ganzeer’s print is drawn in simple lines, with text that sarcastically states, “Of course the army protects the revolution.” The blue bra immediately identifies his subject as the young woman brutalized by soldiers. In this new image she is strong: she is no longer on her back, vulnerable on the streets of Cairo, being pummeled by police. She is upright, her swollen eye almost winking with wisdom, her smile hinting at humor. Empowered, she fills the frame entirely and faces us unflinching. She exudes pride and confidence, reclaiming her right not only to exist, but to defy. Without shame, she owns her identity, her beauty, and her gorgeous blue bra. She is now more than herself. She is Courage.



Iranian
Sufi Dervish Hat (*Taj*), early 1900s
Felted wool embroidered with silk
17.8 × 15.9 cm. (7 × 6 5/16 in.)
Gift of Anne G. Cann 1992.058.2

Double

Kate Irvin /
Sheida Soleimani

Take

Kate Irvin: This hat once crowned the head of a Persian dervish, a follower of the mystical ascetic traditions of Muslim Sufism. It combines the coarse, earthly materiality of felted wool with embroidered calligraphic text that sings to the heavens in praise of Ali. The hat is basic, elemental even, but sprouting from a loam of matted fibers are verses of prayer that speak to the potential for even the most humble devotee to attain divine wisdom through spiritually inspired ritual.

By tradition, the unassuming, undyed, light-brown felted base of the hat would have been made from the wool of a yearling camel, though sheep's wool is a common supplement and substitute. The practice of feltmaking stretches back thousands of years, spreading from Central Asia to the Iranian plateau via nomadic Turkic-Mongolian tribes. Traversing harsh terrain, these migrant people used to full effect the resources offered by their camels and sheep. To the scaly fibers of their herd's fleece they applied heat, moisture, and friction, resulting in a robust, pliable, and remarkably resilient textile that has assumed sacred and mystical properties among nomads and nobles alike, symbolizing spiritual purity and strength.

In dervish traditions the hat, as worn, represents the center of one's faith. Indeed, following the example of Mohammad and his companions, men in most Muslim societies have traditionally donned head coverings, whether turban and/or brimless hat, especially when praying, adding embellishment as further display of devotion and dedication. Having embraced an austere and mendicant life, some dervishes engage in the meditative ritual of hand-embroidering

religious text on their *taj*, or crown as an additional expression of their spiritual commitment.

Here black silk running stitches and false satin stitches worked in a herringbone pattern were mindfully anchored into the spongy felted wool to form architectural divisions housing paeans to Allah, Mohammad, and Ali. Undulating lines accented with pulsating marks materialize into four arched shapes that represent the mihrab, the niche in the wall of a mosque pointing toward Mecca, thus enclosing the prayer verses in an appropriate context. At the top, delicately curving lines create an eight-petal flower, the center of which is an ethereal rosette representing God and the heavens and connecting the divine to the human.

Embroidered religious dedications and blessings date to the early decades of Islam's spread in the late seventh century CE. Referred to as *tiraz*, derived from the Persian word for embroidery, textiles with Arabic inscriptions were produced in government workshops and sponsored by the ruling elite to reinforce their claim of governance in the name of Allah. The dervish hat is linked to this history, yet its making and meaning crosses into different territory. Created and worn in spiritual reverie, it is an emblem of individuals operating within profound tradition, yet outside of society's norms, serving as a guide to mystical revelation.



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Issue—9

Kate Irvin /
Sheida Soleimani

Sheida Soleimani: We often brand ourselves: our politics, our ideologies, and our projections of self are often legible in the garments we choose. The style of this cap is known as a *sikke*, referring to its somewhat conical shape. The text, which is in Arabic, signals that the wearer belongs to the dervish sect, and emphasizes those philosophical teachings. Hats like this one have fallen out of favor within the last 100 years, corresponding with enhanced contacts with the West and increased influence of modern Western culture in Iran and Turkey, the main locations of dervish communities.

The clothing worn by a *dervish* is itself a form of branding, meant to be representative of what Imam Ali or Prophet Mohammad would have worn, identifying the dervish as a modest man who has taken a vow of poverty. The word dervish itself relates to the Farsi *dar-aviz*, which literally translates to “one who hangs off of the door”—a beggar. Dervishes are beggars by choice, not by force.

Each side of the cap includes a portion of text, and together they comprise a two-line poem from a prayer from *Bihar al-Anwar*, an influential reference book for devout followers of the Shia religion. While verses from the Quran are the ultimate arbitrators of truth and of right or wrong, *Bihar al-Anwar* is often used by religious Shiites seeking to understand how to navigate difficult religious edicts or questions. This poem, recited as a chant, presumably will bring a good omen, or *savab*, to the person who recites it. By chanting these words, dervishes believe they become closer to Ali, the first Imam for Shiites, who will reward them by answering their prayers.

The text on the cap could be equated to gospel, and is, in a way, a prayer. It begins by praising Ali (image 1, previous page), declaring that he owns extraordinary power and is capable of solving all the problems and difficulties of mankind.



(2)



(3)



(4)

It then proceeds to ask Ali for his help and support, all the while continuing to assure Ali that this obedient Dervish will remain loyal to him (2–3). The verse ends with a declaration in believing in God and Prophet Mohammad, and asks Imam Ali for his help: *I need your help, Ali, please help me, Ali, Oh, Ali* (4).

Portfolio

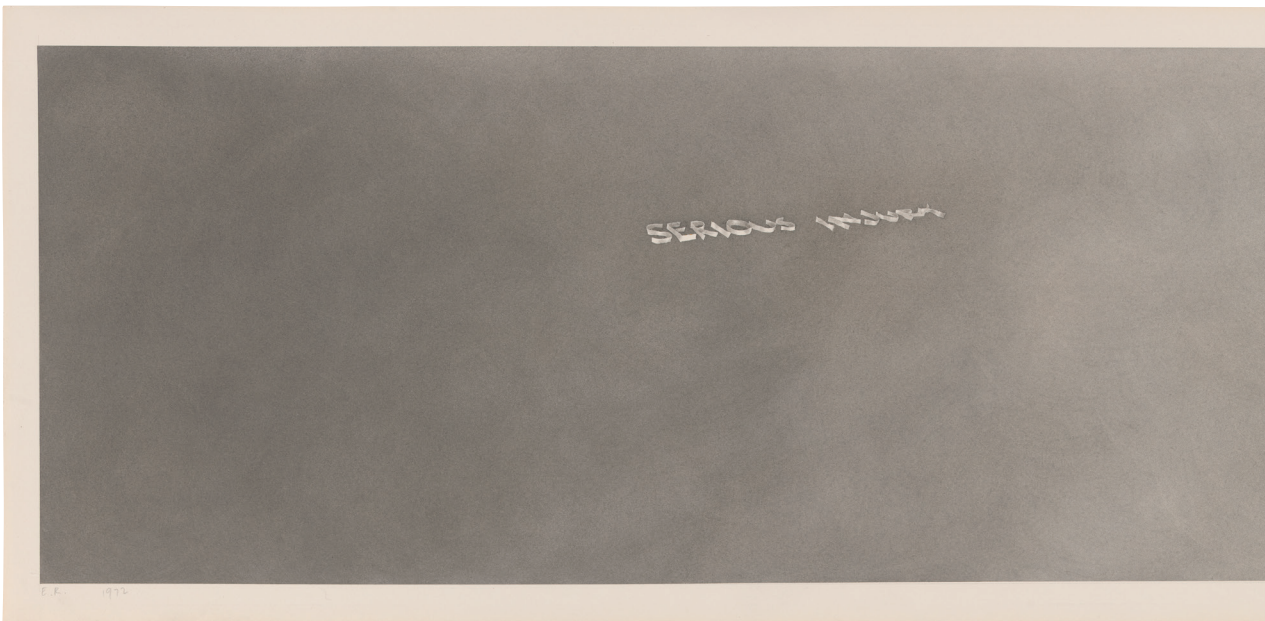
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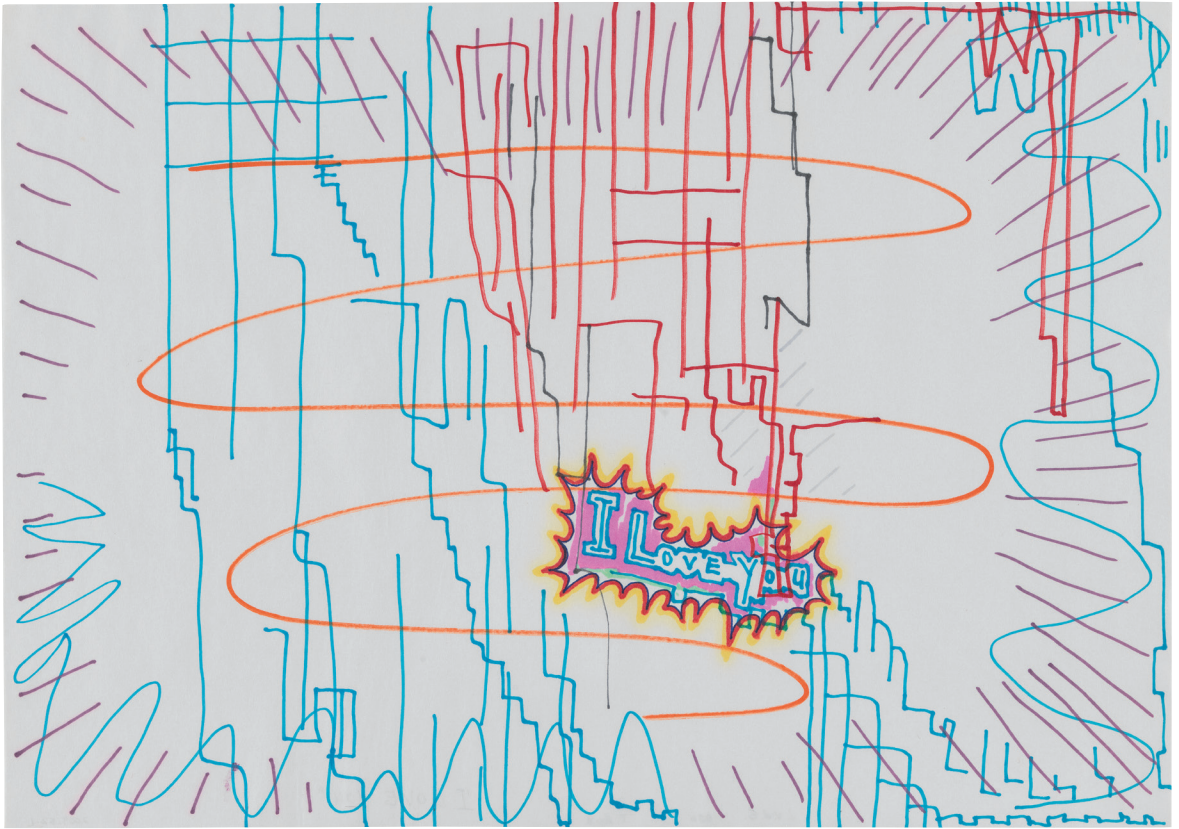
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objects are identified on page 76

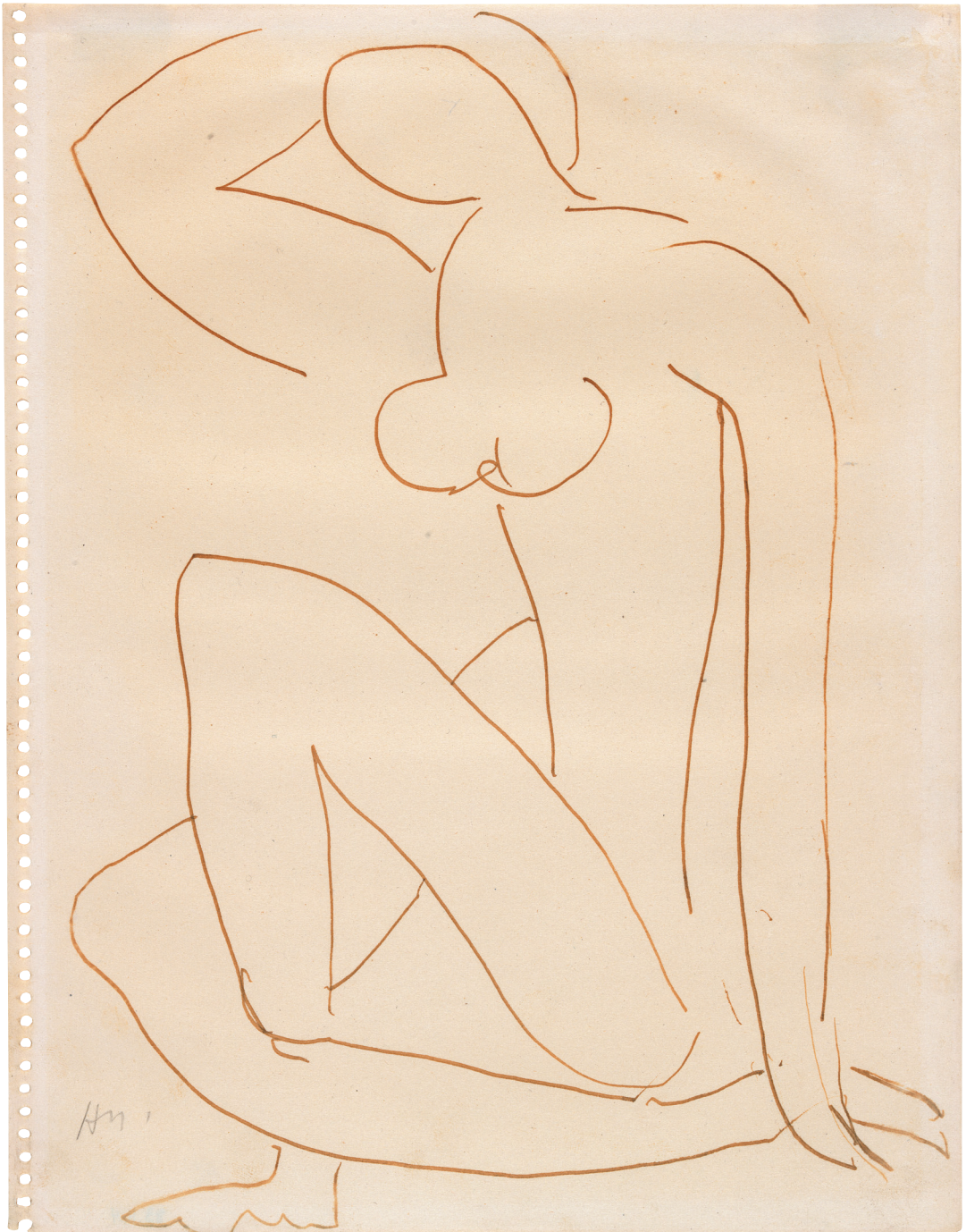




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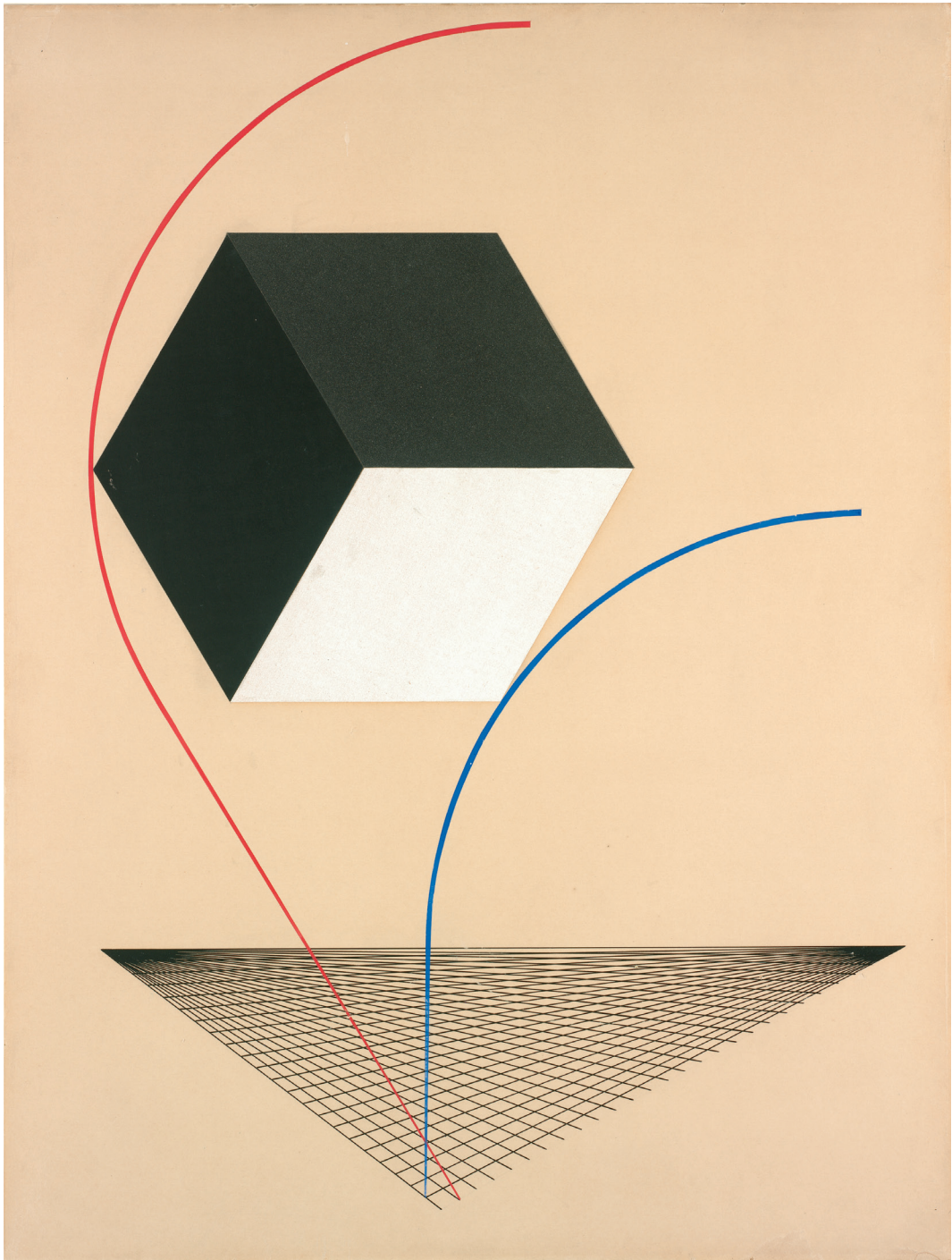


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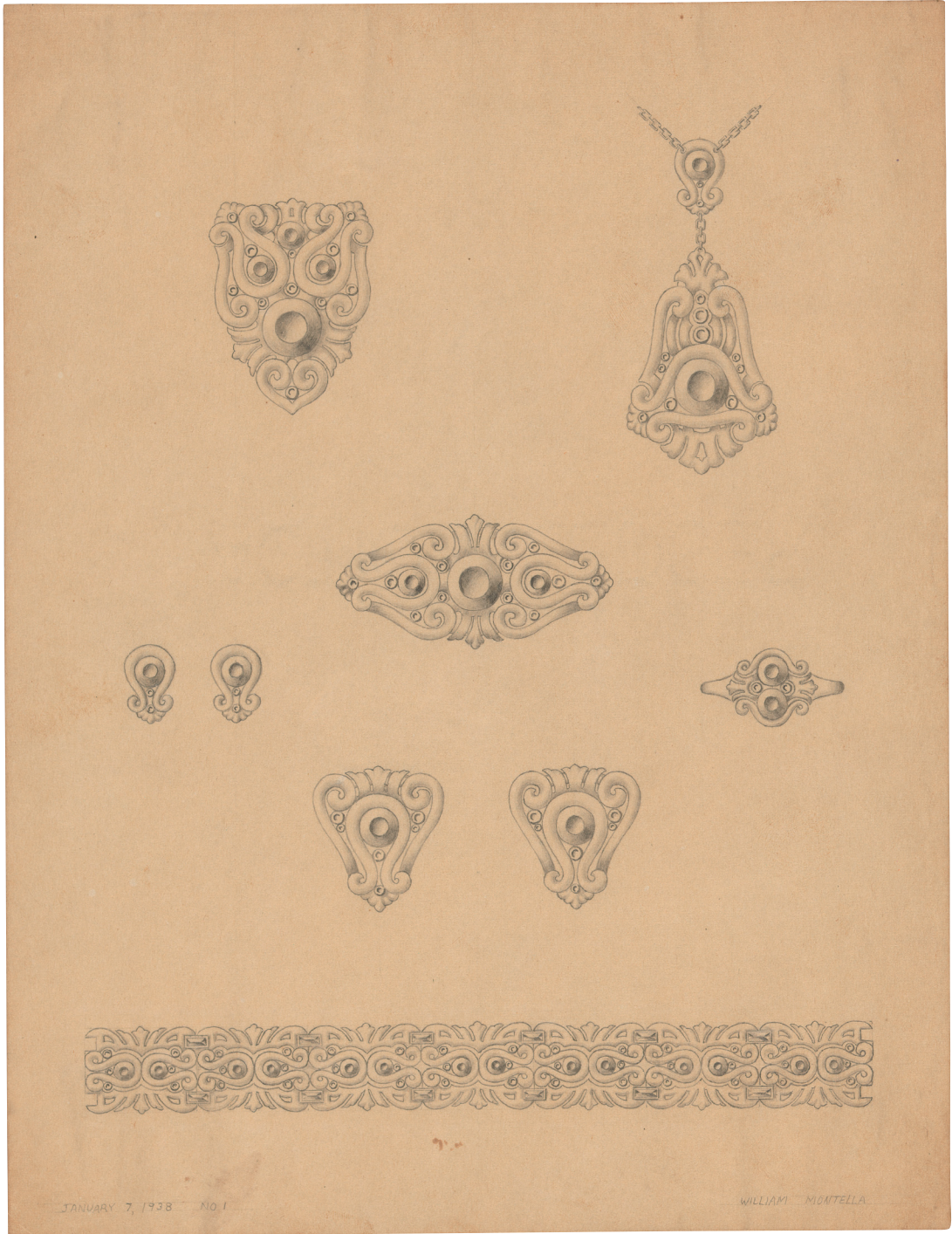












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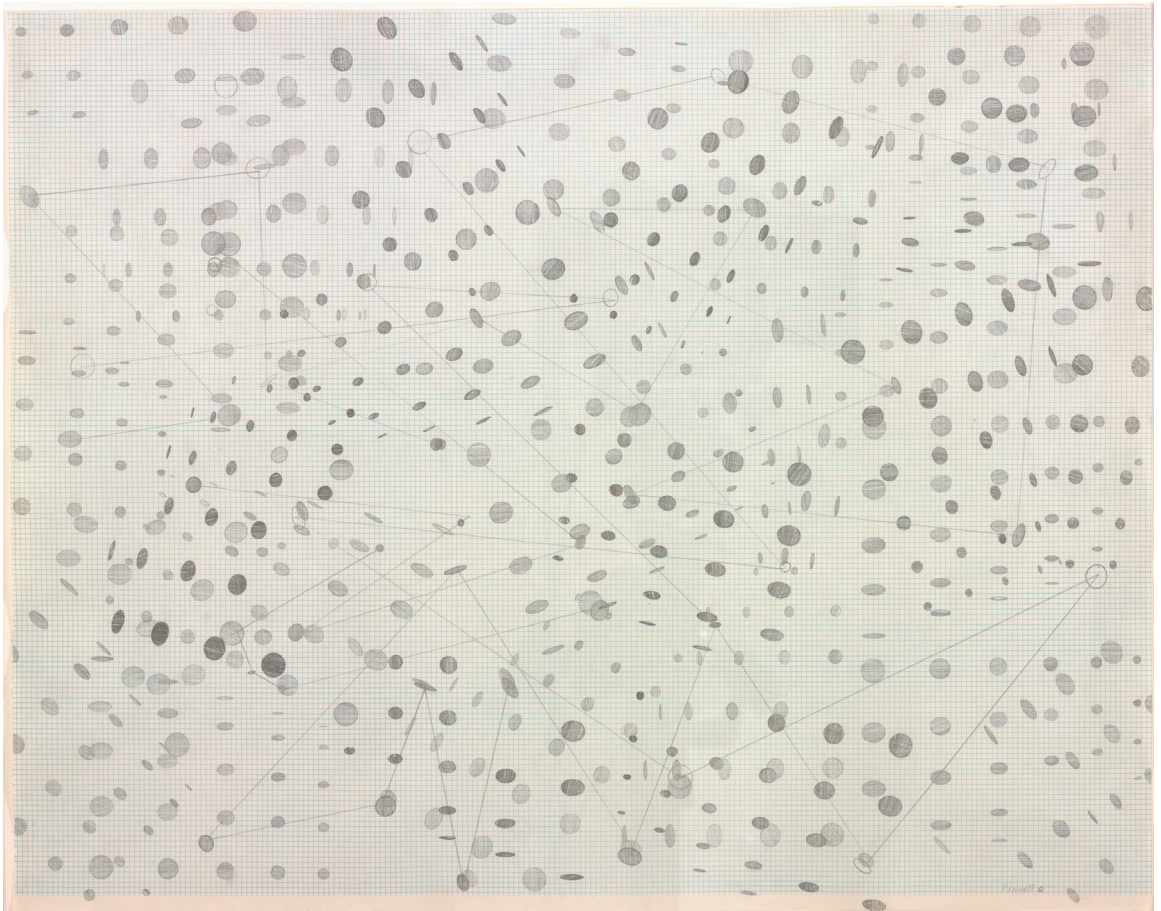


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Issue—9



Shahzia Sikander: Drawing and Disruption

Jan Howard

One is most charged as an artist
...when you are thinking with
your brush. Some of it will be
uncomfortable. In so many ways,
taking the route of art is not to
seek stability in uncertain times;
it is to confront the uncertainty.¹

Shahzia Sikander, November 1, 2016

FIG. 1

Shahzia Sikander

American and Pakistani, b. 1969

(RISD MFA 1995, Painting/Printmaking)

Web (detail), 2002

Ink, opaque watercolor, graphite, and tea on *wasli* paper

Sheet: 22.7 × 18.9 cm. (8¹⁵/₁₆ × 7⁷/₁₆ in.)

Paula and Leonard Granoff Fund 2003.46

© Shahzia Sikander

Drawing is at the heart of Shahzia Sikander's artistic practice, and she uses her gift as an image maker to upend expectations and challenge the status quo, whether within an artistic discipline or politics. The RISD Museum's intimate work *Web* [Figs. 1 and 2] shows Sikander's deft linear facility and imagination at play, in this instance in response to a world ruptured by the terrorist events of September 11, 2001. The composition is rich and complex in execution and interpretation; within it she layers visually disruptive juxtapositions, including the disproportionate use of scale, with motifs and narratives from multiple eras and cultures, to create new ways of seeing and understanding.

Delicate tracery delineates a literal web over the top half of the drawing, and its context within the work offers many ways to think about its interpretation. An allusion that many Westerners might miss is the story of Muhammad and the spider and the cave. To briefly recount this well-known tale: Muhammad needed to escape Mecca, where he was threatened with death by those angered by his teachings of Allah. He fled along with his closest friend, Abu Bakr al-Siddiq, to Yathrib (now Medina, Saudi Arabia), where his followers had settled. They hid in a cave, as Muhammad was certain that God would hear their prayers to protect them. In answer to their call, a spider wove a web that so completely covered the entrance to the cave, their pursuers were fooled and moved on.²

Sikander, born in Lahore, Pakistan, is a strong advocate "for the perception of Muslim Americans to gain depth and momentum through art and literature that is free to engage, explore, critique, and expand its inherent Muslim-ness."³ Artists and writers referencing Islamic culture are often at a disadvantage working in America, where so few fully understand basic narratives and motifs. While Sikander was raised a Muslim, she attended a Catholic high school in Lahore and has a broad background in Urdu and English literature. She first came to the United States in 1992 for an exhibition at the Pakistan Embassy, after achieving early success at home for her innovative approach to traditional Indo-Persian miniature painting. The following year she enrolled in the graduate program in the Painting and Printmaking Department at RISD and has lived in this country

ever since. Working here as a Muslim was initially liberating. Although she had a supportive family and art community in Lahore, life under the regime of Muhammad Zia-ul-haq had become increasingly restrictive. In America, Sikander achieved wide recognition in museum and galleries by the late 1990s for both her painted miniatures based on Indo-Persian traditions and her large-scale installations and wall drawings. At a time when the contemporary

FIG. 2

Shahzia Sikander
American and Pakistani, b. 1969
(RISD MFA 1995, Painting/Printmaking)
Web, 2002
Ink, opaque watercolor, graphite, and tea
on *wasli* paper
Sheet: 22.7 × 18.9 cm. (8 ¹⁵/₁₆ × 7 ¹⁵/₁₆ in.)
Paula and Leonard Granoff Fund 2003.46
© Shahzia Sikander



Western art world had few South Asian representatives, her work contributed to a growing discourse here around cultural identity, especially by artists previously excluded including women, people of color, and those working outside the U.S. and Europe.⁴ Her work also engaged a renewed appreciation for figuration and narrative. But nearly ten years after Sikander arrived in America, the attacks of September 11th changed what it meant to be Muslim in this country.

In *Web*, the spider and its web seem to play dual roles of protecting and ensnaring, perhaps a comment on the shifting attitude of the U.S. government and many citizens toward Muslims. There is a dichotomy in the web, as it appears to be in the process of construction at the bottom and destruction at the top, where a lion is devouring a deer. The spider, comparable in size to the large mammals surrounding it, sits at the web's center, where it has seemingly provided a barrier for the deer behind it. Another deer prances on the web, and a pair of antelope stands at its edge, threatened by an approaching cheetah or leopard. Their positions are ambiguous. Will the web entrap or shield? At the bottom of the sheet, outside the web's circumference, is a bucolic scene where deer prance and graze while a fawn nurses among trees and flowers and birds.



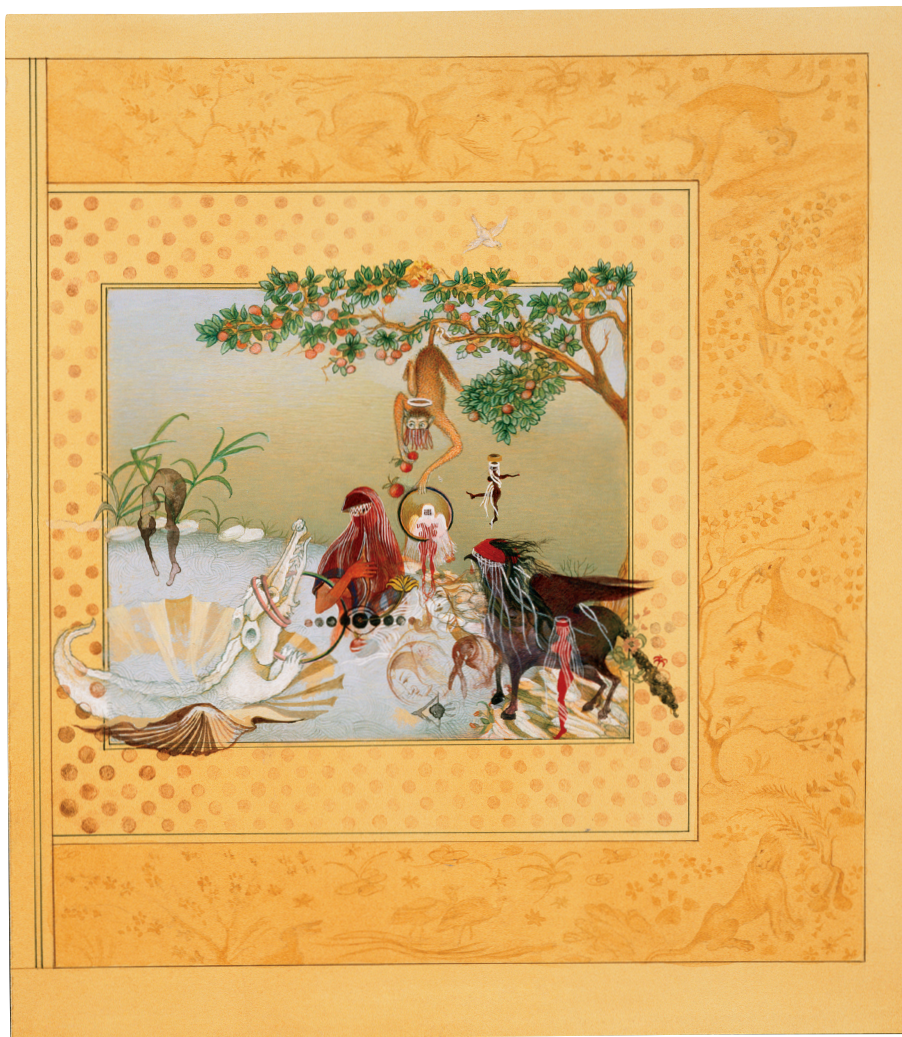
The animals and vegetation are modeled on images found in historical Indo-Persian miniature paintings, a tradition in which Sikander trained at the National College of Arts in Lahore from 1987 to 1990.⁵ Hunting scenes are a common subject within this practice and were understood to allude to broader issues of territorial control and military strength, so were a natural source for the artist to turn to when contemplating September 11th. The sensitive depiction of deer in miniature painting has a special appeal for Sikander, especially in regard to their delicate and supple movement. In an exceptional Indian Mughal miniature in the RISD Museum's collection, *Shah Shuja Hunting Nilgai*, attributed to Payag [Fig.3], the grace and vulnerability of the animals is in evidence.

Birds in particular are rich in Sikander's use of symbolism. She is particularly engaged in the bird in flight and its connection to the imagination, to Islamic mythology and philosophy, and especially to Sufism. In many beliefs, including Islam, birds in flight are equated with the ascension of the soul to a higher realm. A famous eleventh-century Sufi allegorical tale by Fariduddin Attar, *The Conference of Birds*, narrates the meeting of a large group of birds who want to find their king. With the aid of the hoopoe bird, the group is guided to the mythical Simurgh, hiding in the mountain Kaf. The thirty birds that complete the arduous journey there find they are in fact Simurgh (in Persian, the word translates as "thirty birds"), or the divinity within.⁶ This type of spiritual journey is a recurrent theme in Sikander's work, especially in reference to flight as a metaphor for the creative process.⁷

The flora and fauna scattered throughout the sheet, creating a fertile environment, are elements more typically found in the border design for a miniature painting, but they play a foundational role in this composition. In an earlier work, *Venus's Wonderland* [Fig. 4], Sikander worked in a format replicating an album page, with the central image surrounded by imagery, including an outer border based on a similar type of flora and fauna design she was taught to copy during her studies at the National College of Arts in Lahore.

Sikander's teacher at the National College of Arts, Bashir Ahmad, had revived the practice of Mughal-style miniature painting at the college, creating a bachelor's degree program there in 1982. At that time, the school's program was predominantly based on Western models of art practice. This was the first program in a South Asian academy where students were instructed over several years in the history, theory, and techniques of the miniature-painting tradition. Sikander learned how to prepare the paper and colors, copy historical miniatures, and

FIG. 3
Attributed to Payag
Indian
Shah Shuja Hunting Nilgai,
ca. 1650–1655
Opaque watercolor and gold on paper
16.9 × 26.1 cm. (6 5/8 × 10 1/4 in.)
Museum Works of Art Fund 58.068



eventually create her own compositions. The field of miniature painting grounds her practice today, especially in the centrality of the role of drawing and the patience and discipline required in the execution. An example is in her preparation of the *wasli* paper support used in this piece.

The artist generally makes the *wasli* paper for her miniatures in batches, layering two or three sheets of dampened cotton-fiber paper with a wheat-starch paste and ground copper sulfate as a preservative. Using the palm of her hand as a squeegee, she forces the paste through the paper and eliminates any excess paste and air bubbles in the laminated sheet. Taped to a board, the sheets dry for two days. They are then

burnished with a shell on both sides, creating a flat, smooth, and luminous surface. Lastly, Sikander stains the paper with several applications of tea, controlling this wash of color in an even and continuous flow across and down the sheet.⁸

Once the sheet for this work was meticulously prepared, she began by transferring a flora and fauna composition she had previously drawn. In traditional miniature work, it was common to transfer designs through papers that had been pricked along the line work, so that a dry pigment could be pounced through the holes as a guide for drawing the work. In *Web*, Sikander selectively drew over some printed components, making all the line work appear to be applied by hand. Only magnified viewing makes these distinctions clear [Fig. 5]. All the linear work in this drawing, aside from the flora and fauna, was drawn freehand by Sikander.

These refined and detailed ink lines were not made with a pen, as might be expected, but with a brush. Careful looking reveals Sikander's remarkable control of her line work. The strokes are steady, continuous, and precise, rarely providing evidence of wavering or misstep. Sikander's spare additions of opaque watercolor evoke the sense that *Web* is in a state of evolution.

From the beginning of her studies in Lahore, Sikander was interested in the miniature tradition's potential for subversion. Before her, no one had explored its possibilities as a radical art form. "At that time, miniature painting was a completely untapped field for contemporary art.

FIG. 4

Shahzia Sikander
American and Pakistani, b. 1969
Venus's Wonderland, 1995–1997
Vegetable color, dry pigment,
watercolor, and tea on *wasli* paper
30.48 × 27.31 cm. (12 × 10 3/4 in.)
Collection Rachel and Jean-Pierre Lehmann,
New York
© Shahzia Sikander
Courtesy the artist

FIG. 5

Shahzia Sikander
American and Pakistani, b. 1969
(RISD MFA 1995, Painting/Printmaking)
Web (detail), 2002
Ink, opaque watercolor, graphite, and tea
on *wasli* paper
Sheet: 22.7 × 18.9 cm. (8 15/16 × 7 1/2 in.)
Paula and Leonard Granoff Fund 2003.46
© Shahzia Sikander



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I chose the medium when it was widely considered craft, with no room allowed for creative expression, because I perceived a frontier.”⁹ As curator Valerie Fletcher has previously noted, the fact that the genre was precolonial, representational, and Islamic made Sikander’s use of it a political gesture in itself.¹⁰ Before Sikander completed her studies, she demonstrated the practice’s rich capacity for investigation by introducing personal and contemporary subject matter, expanded scale, and cinematic imagery, receiving high praise and recognition for leading the way in a pursuit of the miniature tradition within the contemporary art discourse [Fig. 6].¹¹

Like Sikander’s Lahore thesis work, *Web* includes subject matter referencing the present day, such as the industrial towers and fighter jets. Vertical structures and airplanes, in any form, still call to mind the terrorist hijacking of American passenger airlines to destroy New York’s World Trade Center on September 11th, and that was especially so in 2002, when the drawing was made. Sikander’s structures could be read as watchtowers, communication towers, or oil wells.¹² All offer plausible readings. Following the passage of the Patriot Act just six weeks after

September 11th, the access of personal data by the U.S. government and government surveillance became of increasing concern to U.S. citizens.

If the towers are read as oil-drilling derricks, the imagery recalls the widespread opposition to President George W. Bush’s campaign to invade Iraq, claiming the Iraqi government was concealing weapons of mass

FIG. 6

Shahzia Sikander
American and Pakistani, b. 1969
The Scroll, 1989–1990
Vegetable color, dry pigment, watercolor,
and tea on bark and paper
50.5 × 179.6 cm. (19 7/8 × 70 5/8 in.)
© Shahzia Sikander
Courtesy the artist



destruction (since proved false). Millions across the globe protested, citing America's dependence on foreign fuel sources and charging that the veiled goal of the Iraq invasion was the American exploitation of Iraqi oil fields. In *Web*, the towers' meaning becomes even more layered by the addition of armorial bearings with the towers at the upper right, including a crown, shield, and portrait bust [Fig. 7]. It is as if the communication towers / oil derricks have become a part of an armorial bearing, claiming identity with the information / petroleum resources as a continuation of colonial-era exploitation. Another drawing Sikander made at this time, *King George* [Fig. 8], is more explicit about her feeling on the subject, depicting President Bush suited in armor and posed in a victorious stance on top of a map of Iraq. Sikander acknowledges that "the political bent in my work gained momentum between 2002 and 2004.... Several works from this period... are reflections of my underlying interest in responding to political and cultural shifts."¹³

Compounding the political ciphers in *Web* is the fact that the only colors used are red, white, and blue—a scheme that is seen in many of Sikander's works of this period, some with clearer references to



7

FIG. 7
Shahzia Sikander
American and Pakistani, b. 1969
(RISD MFA 1995, Painting/Printmaking)
Web (detail), 2002
Ink, opaque watercolor, graphite, and tea
on wasli paper
Sheet: 22.7 × 18.9 cm. (8 15/16 × 7 7/16 in.)
Paula and Leonard Granoff Fund 2003.46
© Shahzia Sikander





8



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the American flag [Fig. 9]. It is worth noting the red used is closer to a blood red than a true red. In the time following September 11th, it was difficult to be anywhere in the U.S. without being surrounded by American flags. The pervasive flag displays reflected a spirit of solidarity around the victims and those who responded to the tragedy, but for some this nationalism also unleashed unfounded fears of and distrust for Muslims in America. This marked a profound shift from Sikander's own initial reception in the U.S., which she described in the early 1990s as "wonderfully porous." In a March 2016 opinion piece for the *Los Angeles Times*, she discussed continuing ramifications for Muslims in the U.S.:

Long gone are the days when one could travel on a Pakistani passport without raising security alarm and waiting in detention rooms. Now, the incendiary anti-Muslim rhetoric spreading in certain parts of the U.S. is dangerous and suffocating. It robs all of us of our innate human empathy.¹⁴

One of the most dominant elements in *Web* is the mysterious closed form that overlays the left side. It is connected to a series of drawings that Sikander created while she was a graduate student at RISD. Looking for a greater rupture in her miniature work, she developed “a personal vocabulary, an alphabet of sorts, in which forms could serve as stock figures that no longer had to hold onto their original meaning. I produced my own visual language.”¹⁵ Much of the new language was inspired by the discourse at RISD focusing on feminism, sexuality, and identity. The small female figures seen in *Venus’s Wonderland* [Fig. 4] are taken from this new vocabulary. Layered onto a scene she copied from a Pakistani historical miniature that portrays an Indian fable, they personalize and complicate the image. She developed these forms, primarily referencing the body, as quick, loose, gestural drawings in opposition to the exacting and detailed work of the miniature.

In 2001, Sikander found new inspiration for her personal lexicon of forms, which

emerged from an interest in locating the “life” of a form. Taking the standard coffee-table Islamic art book or catalogue as a starting point, I went about dismantling categories of representation such as ceramic, metal works, textiles, and the decorative arts in order to represent the objects made in these media as imaginative inhabitants full of life.¹⁶

The model for the form in *Web* is a container or purse that would hang from a belt. She drew these images, using a loaded brush, onto thin paper which wrinkled and caused the ink to dry with a mottled, organic texture.¹⁷ She then reproduced the forms with direct gravure as stand-alone images in a series of prints and as layers in more complex images, such as those in *Web* and *No Fly Zone*. In *Web*, the purse seems to intertwine economics with her narrative.

Another technique incorporated into *Web* is the white wash applied over the printed and drawn ink depictions of flora, which dissolves the imagery into a beautiful pattern of small pools. In a similar way that this process disintegrates her image, at the upper left edge she has created the illusion that the paper this work is drawn on is being peeled or torn. These effects serve to amplify a recurrent strategy in Sikander’s work around transformation of imagery by redaction or context, which speaks to her broader inquiry into how history is written and rewritten. The themes of development and destruction that persist in this work—in the danger implied by the fighter

FIG. 8

Shahzia Sikander
American and Pakistani, b. 1969
King George, 2002
Graphite on paper
35.6 × 27.9 cm. (14 × 11 in.)
© Shahzia Sikander
Courtesy the artist

FIG. 9

Shahzia Sikander
American and Pakistani, b. 1969
No Fly Zone, 2002
Watercolor and dry pigment on *wasli* paper
20 × 11 cm. (7 ¾ × 4 ¼ in.)
© Shahzia Sikander
Courtesy the artist

jets and towers set within the fecund landscape; in the deer being hunted and the fawn feeding; in the spider and its web as protector and ensnarer—reinforce this investigation. These themes connect, too, to the cycle of life and time alluded to in the drawing, seen perhaps most obviously in the unexpected juxtaposition of historical and contemporary references but also in how the news cycle continues to affect how the drawing is read. For this viewer, the recent Muslim travel ban, part of the continuing fallout of 9/11 and the new Trump administration, comes to the fore.

Time is, of course, also an element of the work's creation. While *Web* has been analyzed primarily following the chronology of Sikander's development as an artist, it also nearly reflects the chronology of its evolution, except the web is the final layer. Her work evolves slowly, as Sikander

states in this essay's opening quotation, by allowing her brush to guide her thoughts and not fearing where it takes her. The very last elements added to this composition, and they may have been added somewhat later in time according to the artist, were the tiny silhouettes of *gopi* hairstyles—nearly invisible next to the jet at the upper left [Fig. 10]—motifs that have become ubiquitous in Sikander's more recent work. They are derived from historical Indian miniatures depicting female followers of the young Krishna. This small gesture confronts the historic antagonism between Muslims and Hindus, but as shapes they take on meaning according to context. They read in many works, as they do here, as birds or bats, and the association with flight is wholly appropriate. Their inclusion connects this work to

Sikander's digital animations in which the *gopi* hairpieces multiply and swarm with a fluidity of transformation and interpretation that is a hallmark of her work.

A web is an ideal metaphor for the multitude of thematic threads that are finely woven together in this drawing, especially in the context of the word's broader definition as a complex network. The work encompasses the webs of personal identity, cultural influences, political relationships, global economics, international security, and immigration, just to name a few—all issues that are an even greater part of our daily conversation now than they were when the work was created. That Sikander can wrap all of this into such an exquisite work on such a small scale speaks to her remarkable visual and conceptual imagination.



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- 1 "Shahzia Sikander with Sara Christoph," *Brooklyn Rail*, November 1, 2016, <http://brooklynrail.org/2016/11/art/shahzia-sikander-with-sara-christoph>.
- 2 The author is grateful to the artist for patiently sharing her thoughts on the sources of her imagery and her techniques in this work in a telephone conversation on June 28, 2017. The synopsis of the story on the spider and the cave is taken from <https://www.islamicity.org/6327/history-of-hijrah-migration-for-peace-and-justice/>.
- 3 Shahzia Sikander, "We Need Diverse Influences: Artist Shahzia Sikander on Her Multicultural Past and Our Ruture," *Los Angeles Times*, March 24, 2016, <http://www.latimes.com/books/la-ca-jc-shahzia-sikander-20160327-story.html>.
- 4 Sikander had received many prestigious exhibition opportunities, including one-person exhibitions at the Drawing Center (New York) and the Renaissance Society (Chicago), and inclusion in the 1997 Whitney Biennial (New York).
- 5 Sikander's official graduation date is February 16, 1992, but her graduation session and last year of study was 1989–1990.
- 6 Mojdeh Bayat and Mohammad Ali Jamnia, *Tales from the Land of the Sufis* (Boston and London: Shambhala, 2001), 52–56.
- 7 A recent example is the print portfolio *Portrait of an Artist*, published in 2016 by Pace Editions, with its reference to the Mi'raj story, the revelatory night journey of the Prophet Muhammad, in both Sikander's images and the accompanying text by Ayad Akhtar.
- 8 Sikander stains and burnishes a sheet in the video "Art in the Twenty-First Century, Season 1, September 21, 2001," <https://art21.org/watch/art-in-the-twenty-first-century/s1/shahzia-sikander-in-spirituality-segment/>.
- 9 Hans Ulrich Obrist, "Interview with Shahzia Sikander," in *Shahzia Sikander: Apparatus of Power* (Hong Kong: Asia Society Hong Kong, 2016), 302.
- 10 Valerie Fletcher, *Directions: Shahzia Sikander*. Washington, DC: Hirshhorn Museum and Sculpture Garden, 2000. Exhibition brochure.
- 11 Her thesis work, *The Scroll*, started a trend in the miniature department at the National College of Arts. Since she presented this work and until very recently thesis projects have been large-scale miniature painting, as opposed to small notebook-sized pieces that had been done prior. There was a great deal of positive press around her thesis work, and through the 1990s she was seen in Pakistan as leading the way in the contemporary exploration of miniature painting. Almost unheard of, following graduation Sikander was asked to stay on at the NCA to teach miniature painting, which she did for a year. Her contribution to contemporary Pakistani art is regularly omitted.
- 12 An email sent April 21, 2003, from the artist to the author refers to them as communication towers, although Sikander described them as oil wells in a telephone conversation on June 28, 2017.
- 13 Sikander, "Time as Nemesis to Authority," in *Shahzia Sikander: Apparatus of Power*, 276.
- 14 Sikander, "We Need Diverse Influences."
- 15 Sikander, "Time as Nemesis to Authority," 276.
- 16 Ibid., 282 and 287.
- 17 In this generative process, Sikander created ten or twenty works during a single session using large ink-filled brushes on tracing paper from rolls. She appreciated the skin-like nature of the transparent sheets. In some of these drawings, she used a black ink with a red tint that gave the appearance of dried blood.

FIG. 10

Shahzia Sikander

American and Pakistani, b. 1969

(RISD MFA 1995, Painting/Printmaking)

Web (detail), 2002

Ink, opaque watercolor, graphite, and tea on wasli paper

Sheet: 22.7 × 18.9 cm. (8 15/16 × 7 7/16 in.)

Paula and Leonard Granoff Fund 2003.46

© Shahzia Sikander

How To

Draw Conceptually:
Documents for Sol Lewitt Wall Drawing 328

SUSANNA SINGER

To Whom It May Concern:

Enclosed, please find the Certificate and Diagram for your Sol LeWitt Wall Drawing.

These documents are the signature for the Wall Drawing and must accompany the Wall Drawing if it is sold or otherwise transferred.

Please keep these documents in a safe place. If they are lost or stolen, they cannot be replaced.

Please contact me if you have any questions or need more information.

Sincerely,



Susanna E. Singer

C E R T I F I C A T E

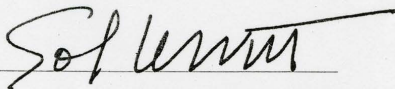
This is to certify that the Sol LeWitt wall drawing
number 328 evidenced by this certificate is authentic.

On a black wall, a white circle within which
are white vertical parallel lines, and a white
parallelogram within which are white horizontal
parallel lines. The vertical lines within the
circle do not enter the parallelogram, and the
horizontal lines within the parallelogram do not
enter the circle.

White crayon, black wall
First Installation: Galerie Watari,
Tokyo, Japan.
February, 1980

This certification is the signature for the wall drawing and must
accompany the wall drawing if it is sold or otherwise transferred.

Certified by

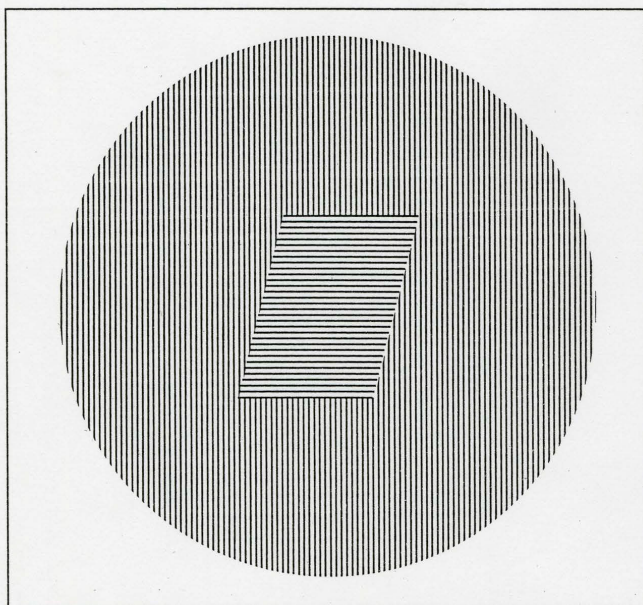


Sol LeWitt

© Copyright Sol LeWitt

Date

DIAGRAM



On a black wall, a white circle within which are white vertical parallel lines, and a parallelogram within which are white horizontal parallel lines. The vertical lines within the circle do not enter the parallelogram and the horizontal lines within the parallelogram do not enter the circle.

This is a diagram for the Sol LeWitt wall drawing number 328. It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.

Portfolio

(1)

Edward Ruscha
American, b. 1937
Serious Injury, 1972
Gunpowder on paper
29.4 × 74 cm. (11 $\frac{1}{16}$ × 29 $\frac{1}{4}$ in.)
Museum purchase, Gift of the
Museum Associates 75.063
© Ed Ruscha

(2)

Lily Van der Stokker
Dutch, b. 1954
I Love You, 1990
Magic marker on paper
41.9 × 29.8 cm. (16 $\frac{1}{2}$ × 11 $\frac{7}{16}$ in.)
Gift of Hudson 2009.52.1
Courtesy of the artist

(3)

Henri Matisse
French, 1869–1954
Untitled (*Study for Blue Nude*), 1951
Pen and ink on paper
27 × 21 cm. (10 $\frac{3}{8}$ × 8 $\frac{1}{16}$ in.)
Gift of Mr. and Mrs. Barnett Fain 83.164
© 2017 Succession H. Matisse /
Artist Rights Society (ARS), New York

(4)

Norman Rockwell
American, 1894–1978
I Meet the Body Beautiful, for the book
My Adventures as an Illustrator, 1960
Graphite on tracing paper
17.5 × 17.8 cm. (6 $\frac{7}{8}$ × 7 in.)
Gift of John Davis Hatch 1991.096.20
Printed by permission of the Norman Rockwell
Family Agency © 1960 the Norman Rockwell
Family Entities

(5)

Cornelis van Poelenburgh
Dutch, ca. 1593–1667
Orpheus, n.d.
Pen and ink and wash on paper
9.5 × 14.9 cm. (3 $\frac{7}{8}$ × 5 $\frac{7}{8}$ in.)
Gift of Mrs. Gustav Radeke 20.523

(6)

El Lissitzky
Russian, 1890–1941
Proun, 1923
Collage, gouache, and pen and ink on board
64.6 × 49.7 cm. (25 $\frac{7}{8}$ × 19 $\frac{5}{8}$ in.)
Museum Appropriation Fund 40.006
© Artist Rights Society (ARS), New York

(7)

Jackson Pollock
American, 1912–1956
Untitled, 1939–1940
Pencil on paper
35.6 × 27.9 cm. (14 × 11 in.)
Gift of Mr. and Mrs. Erwin Strasmich
in memory of Ida Malloy 1991.023
© 2017 The Pollack-Krasner Foundation /
Artist Rights Society (ARS), New York

(8)

William Montella
American, 1917–1990
Untitled, 1938
Graphite on paper
21.3 × 27.9 cm. (8 $\frac{3}{8}$ × 11 in.)
Gift of Billy Montella Jr. and Sandra Montella
Sullivan in loving memory of William Sr. and
Emma Montella 2014.42.7
© William Montella

(9)

Utagawa Hiroshige
Japanese, 1797–1858
Preliminary Drawings for Three *Tanzaku*
prints, 1830s–1840s
Ink on paper, mounted on paper
Backing sheet: 30.5 × 25.4 cm. (12 × 10 in.)
Elizabeth T. and Dorothy N. Casey Fund
2000.83

(10)

Pat Steir
American, b. 1938
The Austria Group. No. 2, 1991
Graphite, ink, tempera, and watercolor
pencil on paper
153.7 × 152.4 cm. (60 $\frac{1}{2}$ × 60 in.)
Purchased with funds from the Paula and
Leonard Granoff Fund and Donald Stanon
2009.28
© Pat Steir

(11)

Howardena Pindell
American, b. 1943
Space Frame, 1968
Graphite on graph paper
44.5 × 55.9 cm. (17 $\frac{1}{2}$ × 22 in.)
Georgianna Sayles Aldrich Fund 2004.56
© Howardena Pindell

(12)

Ewan Gibbs
English, b. 1973
New York, 2008
Graphite on paper
Image: 29.7 × 21 cm. (11 $\frac{7}{8}$ × 8 $\frac{1}{4}$ in.)
Gift of Mr. and Mrs. Robert D. Mann in honor
of Judith Tannenbaum 2013.51.11
© Ewan Gibbs

(back cover)

French

Nose (detail), late 19th century

Chalk on paper

28.6 × 19.2 cm. (11 $\frac{1}{4}$ × 7 $\frac{7}{8}$ in.)

Gift from the Collection of Mr. and
Mrs. Barnett Fain 2001.80.80



(inside cover)

Edouard Léon Louis Edy-Légrand

French, 1892–1970

Battle Scene (detail), ca. 1930

Pencil and pen and ink on paper

26.2 × 19.1 cm. (10 $\frac{3}{8}$ × 7 $\frac{1}{2}$ in.)

Gift of the Fazzano Brothers 84.198.1210

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